MANITOBA ART AND MUSIC ASSESSMENT PROGRAM 1983

FINAL REPORT

A REPORT OF THE

CURRICULUM DEVELOPMENT AND IMPLEMENTATION BRANCH

MANITOBA EDUCATION

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PREFACE

The Final Report is the final report on the findings of the Art and Music Assessment Program 1983. It contains a summary of test results and interpretations, as well as conclusions and recommendations. These are based on the interpretations of panels of teachers and other educators. Teachers and school administrators are encouraged to review the conclusions and recommendations for applicability to their programs and to their own students. A review of the objectives assessed by the tests is recommended prior to interpretation of results at the local level.

The Art Preliminary Report and the Music Preliminary Report, which were distributed to schools in June, 1983 and January, 1984 respectively, contain the basic results of student performance on each item as well as summary data where applicable. This information is presented for use by classroom teachers in forming judgments about the instructional programs. All data are based on the provincial sample as a whole; no individuals, schools, or divisions are identified.

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- The contract team who gave professional assistance in every phase of the project
- The Joint Committee on Evaluation which provided guidance throughout the program
- The Art-Music Technical Advisory Committee which advised on test production and analysis of results
- The teachers and others who participated in the review of the objectives
- The school administrators, teachers, and students who were involved in the pilot testing
- The teachers who participated in the teacher surveys
- The divisions and schools that released their teachers to assist in the program
- The staffs of the Bureau de l'Education Francaise and the Curriculum Development and Implementation Branch who provided necessary support throughout the program
- The secretaries of Manitoba Education for their excellent work in typing the manuscripts.

A WORD OF CAUTION ABOUT THE ASSESSMENT PROGRAMS

All measurements of knowledge and attitudes are subject to errors of measurement. These errors can occur in a number of ways: the specification of skills and objectives, the selection of materials and production of test questions, the weighting of questions, the interpretation of these results. In the assessment program, effort has been made to minimize the error. The intent of the assessments is to obtain estimates of the performance of Manitoba students.

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CHAPTER I

OVERVIEW AND HIGHLIGHTS OF THE ART & MUSIC ASSESSMENTS

This Report contains three more chapters, one each devoted to Music Results, Art Results, and the Teacher and Administrator Survey on Art, Music, Dance, and Drama. Chapters II and III contain the Interpretation Panels' subtest ratings, comments on the written subtests, and practical aspects of the Assessments plus conclusions and recommendations. Chapter IV presents a summary of the Teacher and Administrator Survey responses, some comparison between the groups plus conclusions and recommendations.

Actual student test items and results are given in the Preliminary Reports for Art and Music along with explanations of the scoring schemes.

Music

The written Music Assessment attempted to measure student achievement in a variety of categories. Comprehensive discussion of the items and results may be found on pages 13 to 23 in Chapter II under the following subtest headings: Rhythm, Melody, Harmony, Form, Instrument Recognition, Texture, Metre, Tonality, Music Symbols, Pitch Change, Stylistic Discrimination, Aesthetic, Attitudes and Participation. The Interpretation Panel's ratings appear in Table 1 on page 12.

Student background variables and the effect these had on the students' responses are discussed on pages 23 to 29. The variables include time allotment for musical instruction per cycle, whether Music is actually taken in school, type of teacher, and if students have private (out of school) music lessons.

The practical aspect of the Assessment, the Performance Component, of necessity used a smaller sample than the 10% undertaking the written assessment. What it attempted to measure is discussed on pages 29 to 33 under these headings: Aural Perception of Rhythm, Rhythm Reading, Aural Melodic Perception, Pitch Reading, Singing a Familiar Tune, Singing a Round, and Completion of a Rhythmic or Melodic Idea. The Report also deals with the correlation between performance components and some subtests and the student background variables. This is to be found on pages 33 to 36.

The remainder of Chapter II lists conclusions and recommendations (pages 36 to 41).

Summary of Recommendations

In summary, the recommendations are: Music instructions should focus more on the development of aural and individual performance skills, time allotments for Music must be met, teachers should be specialists by qualification not assignment, teachers need greater opportunity and incentives for further professional development, administrators should provide opportunities for the same level of instruction in Music as in other subjects, fuller implementation of the Music curriculum is required, computers be utilized

to augment musical instruction, the Music curriculum be revised or appended to enhance the development of aesthetic perception, workshops to assist effective implementation be undertaken by Manitoba Education and at S.A.G. Conferences, etc., qualified people be used to oversee standards and program delivery, teacher education courses and curricula may need changes to ensure expertise in Music teaching, the stages of child development at the primary level are conducive to a strong Music education program, there is a strong need for further research to help answer unanswered questions arising from the Assessment and to understand the factors which contributed to the results of the Assessment and that another assessment be undertaken in five years.

Art

Chapter III reports on the Art Assessment results. The Interpretation Panel's ratings appear in Table 5 on page 44. Items are grouped and discussed under three major headings, each of which has several subdivisions.

Visual Awareness (pages 43 to 45) measured Recognition and Description of Subject Matter, Recognition and Description of Elements and Principles of Art, and Recognition and Description of Expressive Content.

Art Production (pages 45 to 47) examined how well students could Produce an Imaginative and Original Work of Art; Produce Works of Art with a Specific Composition, Subject Matter or Expressive Quality; Produce Works of Art that Contain Various Visual Concepts, and Demonstrate Knowledge and Application of Media and Techniques.

Art Appreciation (pages 47 to 49) assessed three areas: Knowing (demonstrate knowledge of artistic styles, art history, media, and techniques), Judging (make and justify aesthetic judgments with regard to a work of art) and Valuing (indicate attitudes and extra-curricular activities related to Art).

Conclusions and recommendations for these three subdivisions are presented on pages 49 to 53. A short section pointing out some correlations is followed by the overall conclusions and recommendations (pages 54 to 58). The recommendations are grouped according to whom they are addressed: teachers and administrators, school divisions, teacher education facilities, and Manitoba Education.

Summary of Recommendations

In summary, the recommendations are: more focus on visual awareness is needed, that students be encouraged to develop their ideas, discuss them and practise drawing from imagination and "life", learn to develop expression and technical abilities, apply art concepts in their work, learn how artists express feelings in their work and how to interpret this, become more aware of the ways art can be viewed and interpreted or evaluated and become more open-minded in their art appreciation.

That teachers familiarize themselves with the new curriculum, the resources available, and implement its goals and objectives, further their own professional development, that students be taught Art for at least the minimum time per week, and that teachers emphasize the importance of art in students' lives.

That administrators become familiar with the goals and objectives of the Art curriculum, help teachers implement the Art program and provide adequate resources for this, ensure classes are scheduled and for sufficient time, and allow teachers release time for professional development.

That each school division appoint an Art consultant or committee and ensure adequate resources are available.

That teacher education emphasize the new curriculum, provide programs for developing and retraining Art teachers, and help generalist teachers develop expertise in Art education.

That Manitoba Education increase its consultant services, increase other services to teachers, undertake a follow-up assessment, employ extra staff to assist divisional implementation teams, and establish a steering committee.

Teacher and Administrator Survey

The final chapter presents the results and interpretations of the Teacher and Administrator Survey. Along with teachers of Art and Music, teachers of Dance and Drama were surveyed.

Teachers' responses are discussed for Art (pages 60 to 63), Music (pages 63 to 66), Dance (pages 66 to 69), and Drama (pages 69 to 72) according to the following five subheadings: General Information, Personnel, Program, Facilities, Equipment and Supplies, and Attitudinal. The same format is used for each of the arts.

The fifth section of Chapter IV attempts to make a comparison between specialists and generalists in the four arts and administrators (pages 72 to 79). Not all items needed to be compared and some suffered through limited responses. A number of tables have been included to clarify the data.

The remaining 7 pages list the conclusions and recommendations. The conclusions for the Art teachers' survey are on pages 79 and 80 and for the Music teachers on pages 80 and 81. Recommendations for Art and Music (page 82) have been combined. Dance and Drama conclusions and recommendations are also combined and are to be found on pages 82 and 83. The conclusions and recommendations from the specialist-generalist-administrator subsection are presented on pages 83 to 84. The overall conclusions and recommendations are listed on page 85. A summary is included overleaf.

Summary of Overall Recommendations

In summary, the recommendations of the survey are: that teacher preparation should include a mandatory arts component, that teachers be motivated to improve their qualifications and skills, that rural-based improvement courses be promoted, that in-depth programs to develop the expertise of generalist teachers be instituted, and that adequate time be assigned to the arts, especially Dance and Drama.

Steps in the Assessment Program

The procedures of the Art and Music Assessment Program are similar to those followed for previous provincial assessments conducted by Manitoba Education. Following the selection of Art and Music as the areas for assessment, an Art and Music Technical Advisory Committee (TAC) and a contract team were established to assist in the actual production of the tests and reporting of the results.

The TAC consisted of 11 teachers with experience in teaching Art or Music along with a representative of the Winnipeg Art Gallery and a faculty member from each of Brandon University and the University of Manitoba. Members of the contract team and consultants in the Curriculum Development and Implementation Branch of Manitoba Education served as advisors to the Committee. One person from the Assessment Section of the Curriculum Development and Implementation Branch of Manitoba Education served as chairperson of the TAC.

The major steps involved in the Assessment Program are outlined below:

Step One: Identification of Objectives

The Assessment Section of the Curriculum Development and Implementation Branch and the contract team produced a list of objectives derived from the Manitoba curriculum guides for Art and Music. A comprehensive list of objectives was also produced for a teacher/administrator survey of arts programming K-12. The TAC reviewed the objectives and the procedures for the selection of objectives to be tested and the areas to be surveyed.

Step Two: Selection of Objectives

Teachers of Art and Music from districts and divisions throughout Manitoba rated the importance of the objectives for instruction and for assessment. Regional meetings were held in various locations in Manitoba for this purpose. Pages 7 and 8 of Chapter II outline the information collected on both the Art and Music student objectives. The data collected at the meetings were compiled and used in the selection of objectives for the tests.

Step Three: Production of Test Items

The TAC recommended the format for the tests based on the input from teachers at the regional meetings. The contractors with the assistance of the TAC produced test items according to these specifications. All test items were reviewed and modified, when

necessary, by the TAC before inclusion in the pilot tests. This was done to ensure accuracy of the wording, appropriate readability, and technical quality of the items.

Step Four: Pilot Testing

The pilot tests were administered to several classes of students in each of the two subjects. The test results were analyzed to determine the adequacy of test items. Items were modified or deleted as necessary by the TAC and rewritten by the contract team.

The final versions of the tests were reviewed and edited by the TAC.

Step Five: Provincial Administration of Tests

The Art test was administered in February, 1983, the Music group test was administered in May, 1983, while students were tested individually for the Music performance component in June, 1983.

Approximately 10% of Manitoba students were randomly designated for each of the Art (n = 1417) and Music (n = 1307) group tests.* Since the two tests were administered at different times of the year, the two samples include different students. About 2% of Manitoba students were tested for the Music performance component (n = 321). Schools were selected at random on a stratified basis. Between 6 and 8 students were randomly selected and tested in each school. For students not already in the provincial sample for the group test, test booklets were obtained from the schools in order to relate student responses on the group test to student responses on the individual test.

Step Six: Reporting of Results

Separate Preliminary Reports for Art and Music test data were produced and distributed to all schools. The Final Report presents a summary of the results for both Art and Music as well as the results of a teacher/administrator survey. Interpretations, conclusions, and recommendations are included in this report.

A circular will be produced following the distribution of the Final Report. This circular will be a short summary of the assessment and will include the major conclusions and recommendations of the assessment.

Step Seven: Interpretation of Results

Since no adequate performance criteria were available from previous assessments, the actual performance of students was evaluated by an Interpretation Panel for each of the tests. The Interpretation Panels consisted of representative groups of Art and Music teachers and one school trustee. The input of the Interpretation Panels was used by the TAC to make conclusions and recommendations presented in the Final Report.

The interpretation procedures and criteria are outlined on pages 10 to 13 of Chapter II. Identical procedures were employed for reviewing the Art results.

* The sample for Art included students in Francais programs but these students were excluded from the sample for Music.

French Language Versions of the Tests

The Joint Committee on Evaluation recommended that the test instrument for Art be produced in both the French and English languages. Only an English language version of the Music test was produced.

Teacher Surveys

In addition to the assessment on student achievement, teachers and administrators at the K to 12 levels were surveyed to collect information which would assist in the general interpretation of the student achievement data as well as provide an overview of programming in the Arts for the province.

CHAPTER II

MUSIC RESULTS

The Grade 5 Music Assessment Program is part of the overall Manitoba student assessment program, as recommended by the Joint Committee on Evaluation and approved by the Minister of Education. The assessment programs have these purposes:

1. To provide "benchmark" indications of student achievement in Manitoba.
2. To obtain data which will assist in both local and provincial curriculum/program improvement.
3. To assist school divisions in student and program evaluations.
4. To help teachers improve their evaluative skills.

The Music Assessment is part of a broader Arts assessment, directed at determining the extent of student involvement, achievement and attitudes in the area. Since at the time of the assessment, four years of a mandatory K-6 Music Curriculum had been implemented, it was determined the assessment would be administered at the grade 5 level.

This Final Report attempts to summarize, interpret, and present recommendations which appear to follow from the assessment. The data which form the basis for this report were published in the Manitoba Music Assessment Program 1983 Preliminary Report without interpretation or commentary. Since publication of that Preliminary Report, the data have been extensively reviewed and discussed by both an Interpretation Panel and the Technical Advisory Committee (TAC) which supervised test development. The results reported below describe students province-wide, without identification of individuals, schools, or divisions. As such they provide a rough "inventory" without regard to teacher training, size of population centre, quality of facilities and the like. These concerns were addressed extensively in a separately developed and circulated Teacher/Administrator Survey, the results of which appear in Chapter IV of this report.

TEST DEVELOPMENT: BACKGROUND

As indicated above, a broad-based Technical Advisory Committee was struck in 1982 for the purpose of directing the development of the student assessment instrument in Music. The TAC was charged with making decisions regarding the areas to be assessed, test items to be used, additional ("demographic") information to be collected, interpretation, and recommendations. While the nature of the test as a non-normative (non-comparative) assessment was stipulated, decisions regarding content within such a framework were the responsibility of the TAC in collaboration with individuals contracted to write items.

The TAC systematically reviewed the goals and objectives (both explicit and implicit) of the Manitoba K-6 Music Curriculum (1978), together with examination of Music assessment

instruments developed for similar efforts elsewhere (Michigan, Minnesota, Utah, and the Music component of the U.S. National Assessment of Educational Progress [N.A.E.P.]). As objectives were articulated and instruments examined, it became apparent that a pencil-and-paper test administered to a ten percent provincial sample would address some concerns adequately but fail to address others. It was felt that the ultimate grasp of certain musical concepts is better reflected in actual musical tasks than in responses to an objective test; that is, application and synthesis of discrete musical learnings in a performance situation provides information more congruent with many of the higher-order objectives of a musical education than could be obtained from a strictly objective test. For this reason, it was determined that the data obtained by the "objective" test would be augmented by an individually administered "performance component" of modest proportions (due to the expense of administration and scoring). In short, it was decided to attempt direct assessment of student aural sensitivity and retention, ability to sing "on key", ability to read and the like, because these are among the more important objectives of the Curriculum. This ultimately consisted of 12 taped melodic and rhythmic items the responses to which were taped for later scoring.

Additionally it was felt that the expressive and the value aims of Music education (for instance the capacity to make and justify aesthetic judgments, the ability to listen musically to music) necessitated the inclusion of several items allowing for open responses and thus requiring hand scoring. These items were ultimately labelled the "Aesthetic Subtest".

After the initial compilation of objectives and skills, a preliminary list was taken in Fall, 1982,to a series of six regional meetings throughout the province, involving both Grade 5 Music specialists and general classroom teachers. Each participant was asked to respond to each preliminary objective in three ways:

1. Did the respondent teach for the particular objective in his/her Grade 5 program?

2. How important or relevant was the objective for the assessment of musical learning at the Grade 5 level? (1-4 rating scale)

3. What grade level (below, at, or above Grade 5) was most appropriate for first introduction to the objective?

The results of the regional survey were tabulated and used to guide final formulation of objectives by the TAC and the subsequent writing of test items for the pilot test.

The test was piloted in early 1983 and the results used to (a) revise weak items, (b) delete apparently confusing or unnecessarily redundant items, and (c) develop scoring guides and manuals. The revised written component of the test was administered to a 10% province-wide sample in May, 1983. The performance component was administered in June to a

sample consisting of approximately two percent of the Grade 5 population, with sampling stratified to assure student representation proportional to the size of Grade 5 population (that is, for instance, Winnipeg with approximately 54% of the Grade 5 students in the province constituted 54% of the random sample selected to take the test). Sampling for the performance component involved two-stage cluster sampling, in which schools were selected with a probability proportional to size and six to eight students were randomly selected from each school.

Scoring of the performance component was preceded by a half-day training session during which markers examined sample student responses and engaged in discussions to optimize inter-rater consistency.

The Preliminary Report, containing a description of scoring procedures and student results was published in December, 1983.

The interpretation of test data is far from a simple, mathematical process. The results obtained and reported in the Preliminary Report represent the responses of a particular sample to a particular set of questions and tasks. Although extensive efforts were made at every stage of the test's development and administration to ensure true representation of students' musical accomplishments, several concerns must be mentioned at the outset, not as disclaimers but as cautions which should serve to temper any unequivocal statements as to what this assessment effort proves or indicates. Each involves the issue of validity, or what the test in fact measures.

First, it must be recognized that as individual assessments the results do not necessarily reflect all aspects of the multi-dimensional musical experience Manitoba students encounter in their classes. In other words, there is a significant dynamic in the group musical setting which is conspicuously absent from an individual testing situation and cannot be adequately addressed in such a manner. The experiential whole of the musical education is greater than the sum of individual achievements. On the other hand, most of the group musical activities in which we involve elementary Music students are undertaken because of a presumed effect upon students as individuals. This assessment provides at least a rough index of the extent these group experiences yield those individual understandings.

Secondly, the testing situation is undeniably artificial to some degree. Although Grade 5 students are "test wise" in certain respects, the unavoidably formal setting which characterizes attempts at standardized evaluation is a novel experience for most with regard to Music. In the "performance component", for instance, although painstaking efforts were made by trained administrators to put the students at ease and to assure the nature of each task was clearly understood, the fact remains that students were taken singly into a room with a stranger and various taping equipment and directed to respond musically. Although an investigation of the "warm-up" session with each student (also taped) reveals a remarkably warm and supportive interaction between tester and student, various test

administrators caution that they seldom felt entirely successful in countering the artificiality of the setting. This reservation is of course true to a degree of all testing situations. Yet given the relative scarcity of formal testing situations in music (particularly in performing), it is a point well worth considering.

A third issue concerns the particular items and tasks selected for inclusion in the assessment and their representativeness of the kinds of knowledge, skills, and attitudes desirable among Grade 5 students. Generally, this is less a concern than the preceding points for several reasons. First, most items were developed around competencies described in the Provincial Curriculum for K-6 and are valid on those grounds. Whether actual levels of performance imply revision of that Guide in certain areas is a question which exceeds the scope of this document. However, since the Guide has been developed and revised with meticulous attention to the demonstrated musical abilities of youngsters as documented by research, it is unlikely extensive content revision is implied. Secondly, the role of the Technical Advisory Committee in the development of items, the revision facilitated by administration of a pilot test, and the general concurrence of the Interpretation Panel that the test is an adequate reflection of the goals of Music education in Manitoba all tend to corroborate the validity of the types of items included. Still, individual items are always open to question and the reader is encouraged to examine the particular items which contributed to each subtest score for a broader interpretation of their meanings.

Finally, there may be some question as to whether the desired levels of performance were realistically established. Such a question, it should be noted, arises more readily from a post facto examination of the generally large disparity between "desired" and "actual" performance levels than from an examination of items and subtests without prior knowledge of actual performance. The TAC and the Interpretation Panel, both comprised substantially of practitioners, were remarkably consistent in their a priori indications of desired performance levels. Still, one might argue, since prior to administration of this assessment there existed no baseline data, expectations may have tended to be somewhat idealistic. Informal post-assessment comparisons with certain classrooms which elected self-testing suggest however that the levels designated "adequate" are in fact attainable.

ACHIEVEMENT RESULTS

THE INTERPRETATION PANEL

The Interpretation Panel was convened to scrutinize each subtest, item by item, and to determine on the basis of that review and their expertise in the area, a rate of correct response which they would consider "adequate" and one they would consider "desirable". Members of the Panel were not previously involved in test development and their judgments were made without prior knowledge of the actual test results. Subsequent to the setting of

standards, the Panel viewed actual results and judged them, by subtest, on a five-point scale. The results of this independent interpretive effort were then forwarded to the TAC for review and further discussion.

The Interpretation Panel adopted the following operational definition for the level of performance it designated "desirable":

> Desirable performance is the percentage of students in the province one would like to see complete an item correctly, a goal toward which to strive. Performance at the "desired" level would be indicative of relative strength.

An operational definition of "adequate" performance level was considerably more difficult to articulate. The following three working definitions, while distinct, were adopted as convergent upon a common frame of reference.

> Adequate level of performance will reflect a reasonable expectation of Grade 5 students given a mandated K-6 curriculum, mandated musical instruction, and at least the recommended amount of instructional time on a regular basis for four and one-half years.
>
> Adequate performance will indicate how well a Grade 5 population with regular, competent musical instruction may be expected to perform each individual task.
>
> Adequate performance will refer to the minimum competence students in Grade 5 must be able to demonstrate in order to assert that music education in Manitoba at this level is being accomplished at least satisfactorily.

In rating each item, the Panel took into account both the relative item difficulty and the perceived importance of the item. Panel members independently rated each item, then compared ratings. Where divergence of opinion existed, discussions ensued which generally resulted in a narrowing of the range of ratings. Once stability had been achieved, the median value was adopted by consensus as the group rating, except in infrequent instances where the range remained wide. Individual item ratings were then averaged to yield subtest standards.

Following a comparison of the standards so derived with actual performance scores, each subtest was rated using the following five-point scale:

STRENGTH:	Actual achievement is well beyond what is acceptable, and at or above what is desirable.
VERY SATISFACTORY:	Actual achievement is somewhat beyond what is acceptable, but below what is desirable.
SATISFACTORY:	Actual achievement corresponds to that which is acceptable.
MARGINAL:	Actual achievement is somewhat below what is acceptable but not to the point of being totally unacceptable. This is considered to be an area where some additional work seems necessary.

UNSATISFACTORY: Actual achievement is well below what is acceptable. This is considered to be an area of weakness and remediation is deemed necessary.

Table 1 displays the results and conclusions of the Interpretation Panel on each written subtest.

TABLE 1

Subtest	No.of Items	Adequate %/ Desirable %	Actual %	Evaluation
I: Rhythm	(4)	87/94%	72%	Marginal
I: Rhythm (dictation)	(3)	84/93	53	Unsatisfactory
II: Melody	(4)	82/93	47.3	Unsatisfactory
III: Harmony (chord changes)	(3)	83/92	42.3	Unsatisfactory
(intervals)	(2)	85/95	45.3	Unsatisfactory
IV: Form	(4)	84/94*	54.3	Unsatisfactory
V: Instrument recognition (sight)	(4)	90/95	82	Marginal
(aural)	(7)	83/94	59	Unsatisfactory
VI: Texture	(3)	81/93	38	Unsatisfactory
VII: Meter (aural)	(3)	83/94	39	Unsatisfactory
(sight)	(3)	77/92**	20	Unsatisfactory
VIII: Tonality (aural)	(3)	85/94	56	Unsatisfactory
(sight)	(2)	90/95	35	Unsatisfactory
IX: Symbols	(5)	92/95	44	Unsatisfactory
X: Pitch change	(2)	88/95	62	Unsatisfactory
XI: Stylistic descrimination	(1)	78/90	42	Unsatisfactory
XII: Aesthetic***		87/94	72	Unsatisfactory

* lack of consensus existed on this subtest: low ranges were 80/92.

** lack of consensus existed on this subtest: low ranges were 65/85.

*** The "aesthetic" subtest multiple choice items represented here are rather meaningless in themselves; detailed explanation follows later in this report.

The Interpretation Panel also examined the individually administered "performance component" of the assessment (administered to 321 Grade 5's) with a view to setting standards. This task was complex given the various ways in which the student responses were coded (see Preliminary Report, pages 50-67). As a result, the Panel elected to define "adequate" and "desirable" standards for combinations of response attributes which might be taken to indicate a perfect or near perfect performance on each item. Thus, for example, item one (involving repetition of a rhythmic pattern) had adequate/desirable standards of 80%/93% set for responses which were (a) complete, (b) stable in pulse, and (c) rhythmically accurate for all eight beats. The following table summarizes by item:

TABLE 2

Item	Response description	Adequate %/ Desired %	Actual %
1	Complete, stable pulse, 8 correct beats	80/90%	10.0%
2	Complete, stable pulse, 8 correct beats	75/90	0.3
3	All correct, stable pulse (average of 4 items)	83/92	13.0
4	9 or more bars correct, accurate pattern in correct place	80/95	27.0
5	Complete response, either register, few pitch errors	85/95	39.0
6	Complete, appropriate independence, no more than moderate pitch deviation	80/90	9.3
7	All pitches correct (average of three items)	85/95	32.5
8	Correct pulse, sense of closure, moderate-to-close relation to stimulus	80/90	35.0
9	Same tonality as stimulus, sense of closure	80/90	38.0
10	Same tonality as stimulus, sense of closure	70/83	14.3
11	All correct (seven pitches)	88/95	10.7
12	All correct (six pitches)	88/95	7.8

As data describing actual performances were unavailable in the form indicated by the Interpretation Panel at the time of their meeting, comparisons and evaluations were not performed by that group. The dramatic discrepancies which appear would likely have been rated "unsatisfactory", however, in view of the evaluations appearing in Table 2. Without doubt the novelty, the "artificiality", and the individual nature of this component of the test (see above) are concerns which must modify the conclusions drawn from these figures. Moreover, the absence of any baseline data on this kind of task and the Panel's relative inexperience with measurement efforts of this nature may have contributed to high expectations. Certainly the results of similar attempts at performance evaluation (NAEP in the U.S., for instance) have been similarly low. The fact remains, however, that even given a very modest correlation between scores on this test and students' actual abilities (given, that is, a test of dubious validity - the most skeptical interpretive stance) the dramatic disparity between expectations (which were, incidentally, often unanimously determined by the Panel) and performance must be taken as overall indication of weakness. A more detailed examination and interpretation of results follows. The careful reader of this report will require a reference copy of the Preliminary Report for clarification and supporting detail.

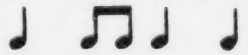
Subtest I: Rhythm

Items designed to measure rhythm in the written subtest focused extensively upon understanding of the conventions of rhythmic notation and note values. Tasks ranged from basic recognition items (A1-A3, B2) to rhythmic dictation (B4). The nature of the tasks

may be considered by some to be as much mathematical or logical as musical. In this case one may wish to consider the results of this subtest in conjunction with the rhythm components of the performance test. Since this latter test involved actual execution, it may therefore provide a more complete picture of perceptual and translative skills.

Percentage of success on the recognition items was among the highest of any component of the test. While there may be cause for cautious optimism, it should be tempered by two observations: first, the nature of the items is such that students with little exposure might answer correctly by a process of logical elimination (counting notes for instance, or simply observing visual patterns); second, the combined relatively high score on these items is due to marked success on the items involving quarters and eighths - concepts designated for K-1 mastery in the Curriculum Guide. The recognition items appear to indicate Grade 5's are still working at primary level with regard to rhythmic notation. Item B2 would have been correctly answered, for instance, by all students familiar with the pattern - a Grade 3 skill.

The above reservations may be corroborated by performance on the rhythmic dictation items. Because actual patterns students heard were inadvertently omitted from the Preliminary Report, they are included here to facilitate interpretation:

PATTERN A: 

PATTERN B:

PATTERN C:

It is noteworthy first of all that one student in eight failed to get even one beat correct, even though students were given all rhythmic patterns and response required only copying the appropriate pattern. Performance was strongest on pattern A, weaker on pattern B, and weakest on pattern C. Again it appears students are relatively more secure with basic primary rhythms than rhythms at Grade 5, since performance broke down with the introduction of sixteenth notes. Length of pattern was obviously a factor, too, as 68% failed to complete more than four of the eight beats in pattern C satisfactorily even though the first four beats of that pattern were quite similar to pattern A.

Finally, it may be that (as was felt by the Interpretation Panel) it is more meaningful to describe performance on this task in terms of the average percentage of students with perfect scores on each item, since such a figure would be more reflective of overall fluency. This percentage is 23%, considerably less than the 53.4% reported for the task in the Preliminary Report.

Subtest II: Melody

Items in the melodic subtest involved association of visual representations with recorded melodies (A4, B1, B2) and the recognition of the first four bars of "O Canada" (A22) entirely from melodic notation (no rhythmic clues). The two items which used strictly graphic representation obviously were clearly of different levels of difficulty. Although the 64% performance on the "Twinkle" item was itself considerably short of the 90% range expected by the Interpretation Panel, it was far easier for students than the Grieg (B1). The Interpretation Panel recognized the potential for confusion in this latter item, however, and its 82% composite standard for the subtest was the result in part of a 70% standard for the item.

In actual fact, it may be argued the Grieg item was well chosen for the concept of melody, since it did discriminate students capable of distinguishing "dynamics" from "melody" as concepts. As the "note" in the Preliminary Report indicates, the majority of students mistook an introductory drum roll for an ascending melodic component.

Item B2 was included in both melodic and rhythmic subtests since it involved both kinds of discrimination. Again one would expect the strongest clue as to correct response to be the dotted-eighth-sixteenth rhythmic figure (a Grade 3 skill). Given both melodic and rhythmic clues, the actual 56% correct response rate is disappointing.

The "O Canada" item (A22) correct response rate of 50% (25% better than one would expect on the basis of guessing) is similarly poor.

Taken as a group, these items tend to indicate relative unfamiliarity with both graphic and notational representation of melody.

Again, the melodic items in the "performance component" may be useful in augmenting interpretation of this particular subtest, since they examine more directly the aural perception of melody and the ability to read and reproduce melodic material.

Subtest III: Harmony

The harmony subtest examined the ability to perceive differences and similarity in harmonic accompaniment (A6, A7, A9), and to label or identify aurally presented intervals (B9, B10).

The former task was examined by items of varying difficulty, but the Interpretation Panel felt 70% a minimum standard for the most subtle of the three. As the 20% actual item response was lower than even chance expectation, there is little alternative but to judge this a very weak area.

On the interval test students heard each interval both melodically and harmonically. The response options each presented a notated example, the interval name, and the names of solfege syllables in an attempt to account for divergent approaches to instruction. The 42% average for these two items (given a probable 25% rate on the basis of guessing alone) again indicates weakness.

It appears that little of this kind of activity is actually being done in the schools. Perception of chord changes is probably best acquired by doing, by manipulation of harmonies. It would appear that the kind of listening which is being done in the schools is more "non-directed" than the specific and directed kind of experience with harmony which is under scrutiny here.

Moreover, experience in interval recognition at even the basic level represented in this assessment appears to be largely lacking. Students simply do not appear to be involved in experiences necessary to the development of these basic perceptual skills. Undeniably such experiences take time - time which teachers with limited time may feel is better spent in other ways. Perhaps teachers with inadequate time allotments might consider the possibility of investigating individualized technology-based solutions to such problems (i.e., computer-assisted instruction).

Subtest IV: Form

The four items designed to assess aural perception of form involved indicating the number of phrases ("musical sentences") in an excerpt (A10), identification of same/contrasting thematic material (B11), and selecting the correct label for simple formal structures (A11, B12).

Students obviously found the first item most difficult, as reflected in their 38% correct response rate. It is apparent that the relatively long phrases were mistaken by many students for multiple phrases, but subsequent review of the item by the TAC tended to uphold the conviction of the Interpretation Panel that the item was a valid (if moderately difficult) test of the concept in question.

The composite performance on the subtest (54%) was judged "unsatisfactory" by the Interpretation Panel. Subsequent review by the TAC (perhaps tempered somewhat by the relatively weaker performances elsewhere) suggested "marginal" might be a more appropriate evaluation in this area. As both represent varying degrees of weakness, this may be a minor point. Since "same/different" and "phrase" are designated K-1 concepts in the Curriculum Guide, the subtest indicates "marginal" performance on basic primary tasks.

Subtest V: Instrument Recognition

Instrument recognition was examined both visually (A9, A13, B7, B8) and aurally (A15, A16, B13, B14).

Although 27% mistook a picture of the string section of an orchestra to be woodwinds, a substantial percentage of students were able to label pictures of a 'cello, a flute, and rhythm instruments' correctly. At least for these individual instruments, then, students appear able to perform this visual labelling task relatively well. It is, of course, by no means clear that such abilities are the result of formal instruction. Moreover, they hardly lie at the heart of the musical objectives of the curriculum. Nonetheless, with the exception of families of orchestral instruments, students do appear secure in this type of task.

The task of aural recognition was considerably less successful. The 59% composite score was judged "unsatisfactory" by the Interpretation Panel but "marginal" by the TAC who observed that, at least, errors tended to be made within the correct family (trombone-trumpet, clarinet-oboe, guitar-harp). The 59% is slightly inflated by the presence of two percussion examples with which students had little difficulty: without the 85% success in these items, composite score would have been in the high forties. Students are obviously less experienced at making the relatively fine timbral discriminations within families. Seventy-three percent for instance, failed to identify correctly the 'cello' in the Dvorak concerto (item B14), although 60% answered either violin or double bass. In light of the 87% who correctly identified 'cello' from a picture, a logical recommendation appears to be that teachers devote more time to aural recognition in conjunction with the visual.

The results of both aural and visual family-recognition items indicate a need for more attention to this kind of discrimination as well (47% were unable to identify woodwinds aurally, and 38% were unable to do so visually).

This information, augmented by items such as A12 which ask the number of instruments playing (70% incorrect), indicates again a strong need for more specific and directed listening.

Subtest VI: Texture

The three items in this subtest required identification of the number of voices or instruments in a musical selection (A12, B15), and the ability to distinguish melody from accompaniment (B3). Correct response rates ranged from 30% to 50%. In the Beethoven clarinet trio (A12), 65% thought they heard more than three instruments.* Although 50% correctly indicated three instruments or voices in the voice-guitar-triangle example (B15), 40% thought they heard fewer. Fully 67% were unable to identify correctly a simple melody with chordal (harmonic) accompaniment (B3), which casts further doubt upon the adequacy of students' concept of "melody" addressed in subtest II.

* The reader may note that item B15 asked students "how many voices or instruments you heard". Since the stimulus consisted literally of "two instruments" and "one voice", the item may have been confusing to some students.

Taken together these results show consistent weakness in some of the aural skills most critical to musical perception. The dramatic need for more directed listening and for more active experiences with tasks of this nature is clearly indicated.

Subtest VII: Metre

The Metre subtest involved both aural recognition (A5, three examples), and the task of correctly placing barlines in three examples, given a meter signature (A23). Results of both were among the weakest on the written component of the assessment.

The 39% average for the aural task ("does the music move in two's, three's or neither?") is slightly above chance expectations given three response alternatives. In fact, approximately two-thirds of the students responded incorrectly to the items in 5/4 and 2/4 time.

It may be observed that the barline task involved both the correct interpretation of metre signatures and the comprehension of note values, the latter having been addressed in grade IV of the Curriculum: item A, the eighth rest; item B, sixteenth notes; item C, both syncopation and the dotted-quarter-eighth. The composite score for the subtest was 20%, reflecting the 17% correct on item B and the 11% correct on item C. What is particularly dismaying about this particular subtest is the high percentage (from 30% to 50%) who failed to obtain even one correct response. This is particularly so since mere recognition that the final note in each example had a duration equivalent to one full bar would have guaranteed at least one correct response.

The comprehension of metre is important to musical perception and sensitivity, but it does not come automatically, nor does an adequate grasp follow from largely abstract theoretical or mathematical explanations. Perception and understanding of metre and rhythm require a number of active experiences which converge upon the concept: conducting, moving, singing, playing, reading (and, ultimately, developing strong associations between such experiences and the notation, so as to develop a bodily sense of its meaning). It is apparent that students have not been involved in such experiences focused upon conceptual development and reinforcement.

Subtest VII: Tonality

This subtest examined the capacity to recognize tonality both aurally (B6, three items), and from notation (A24, A25). In actuality the latter items involved recognition of the tonic for two simple key signatures (C and G major): recognition of tonality may be a poor label for such an exercise since it examines lower-level memorization and familiarity with notation rather than the concept of tonality.

This is probably a moot point in view of the fact that whatever one calls the knowledge examined it was largely inadequate for the task. The 35% task average was ten points above chance and drastically short of the 90% standard set for these K-1 concepts. There is little choice but to conclude that student performance was largely guesswork and that these concepts have not been addressed.

The task of aural identification of tonality was somewhat more successfully accomplished, although not what one might expect for a grade III objective. Sixty-two percent correctly identified a conspicuously "major" tonality example. The 50% correct (50% incorrect) for "minor" was perhaps due in part to the bright tempo of the Mozart example. Teachers might be well reminded to mix tempi and modes in listening experiences associated with discrimination tasks of this sort, so that "slow" does not become confused with "minor" conceptually. The inability of many students to distinguish minor tonality from absence of tonal centre (33% labelled the Webern "minor") is unfortunate since the concept of tonal centre is strongly reinforced by contrast to music which lacks tonal centre.

Subtest IX: Music Symbols

This subtest (A21, five items) examined relatively low taxonomic-level concerns: the recognition of symbols associated with basic music reading. Most of the items arbitrarily included were drawn from among those designated for K-1 mastery. With the exception of the repeat sign which nearly two-thirds correctly identified, the majority (55%-67%) answered each item incorrectly. The "no response" rate (6%-10%) was exceptionally high as well. Clearly, students on the whole have not been exposed to these symbols.

Subtest X: Pitch Change

This subtest consisted of two items. Item A14 examined two capacities, the ability to determine the direction of pitch change and the ability to apply appropriately a flat or sharp sign to that perceived change. Since the item (A21) revealed that only 40% knew the function of the natural sign, one might well anticipate similar difficulty with this item. In fact, since with two possible responses chance expectation would be 50%, the 56% correct response appears to confirm rather conclusively that students have not learned such signs as "flat" and "sharp".

The second subtest item (B5) may be somewhat misleading in that casual inspection might lead one to assume it measures both the abilities discussed above. In actual fact it only addresses the ability to retain a five note sequence in mind and identify which tone changes in a subsequent repetition. The item might as well have asked, "Which tone changes: tone 2, tone 3, or tone 4?". In other words, the sharp and flat signs have nothing substantive to do with the task. Two-thirds of the students did in fact identify the pitch which was altered.

The meaning of the composite score (62%) which emerges from these two items is difficult to interpret, since item (A14) was not really free to find a value of less than 50%. The Interpretation Panel judged the result inadequate in any event. But it is unclear what these two items really say, and it seems likely that 62% overstates proficiency at whatever these tasks represent.

Subtest XI: Stylistic Discrimination

This subtest was omitted from the Preliminary Report subtest results summary, presumably because it incorrectly included as one of the two contributing items, item A20. The item neither addressed stylistic discrimination nor did it have correct/incorrect responses. For purposes of this interpretation it will be included with the "Aesthetic" subtest.

However, item B16 did involve stylistic discrimination which is an important musical ability. The Interpretation Panel was unanimous in its concern that this be identified as a "very important activity and capacity", hence item B16 is included here because it appears to be a good test of an important capacity. It is unfortunate perhaps that there is but one item in this area, although this reflects its apparent neglect in the Curriculum Guide.

The item involved three piano excerpts, one Mozart and two Debussy. Students were to indicate which were most likely composed by the same person. The Interpretation Panel conceded it would likely be a moderately difficult task for Grade 5's, but set a standard of 78% reflecting their perception of the task's importance. Actual successful performance was 42%. An additional 42% found more similarity between Mozart and Debussy than the two (very similar) Debussy excerpts. Fully 58% were unable to perceive the stylistic similarity of the Debussy items.

Again, it is recommended that this kind of task receive a much higher priority within music listening activity than it apparently enjoys at present.

Subtest XII: Aesthetic

The "Aesthetic" subtest no doubt requires more extensive explanation than most others for several reasons. In the first place, an examination of the test items will likely leave the reader with the impression that a variety of responses were not only possible but equally "correct"; that is, the test items for the most part were not clear-cut "right"-or-"wrong" items. Secondly, the items generally involved skills and activities that are not explicitly addressed in the Curriculum Guide except in indirect fashion in introductory remarks.

To address the latter point first, there were strong reservations by several members of the TAC as the test evolved that it not become more a test of musical trivia

or knowledge about music than an assessment of musical sensitivity and musical perception. Since primary among the goals of a musical education is the ability to perceive music musically, several items were developed with a view to examining several aspects of students' modes of musical perception. The study of terminology and theory, for instance, is of little intrinsic value unless such study improves the quality of musical perception. Further, since the expressive essence of music is among the primary reasons for its inclusion among public school curricula, it was felt it was important to assess whether students are developing through their study of technical and formal music concerns the capacity to perceive expressive qualities and to locate in the music the devices used to achieve expressive ends. Finally, since the development of a musical basis for musical values is critical to the long-term success for music education, it was determined to attempt examination of students' capacities for making and justifying aesthetic judgments or preferences in musical terms. In essence, there was a desire to address more directly the quality of music sensitivity being developed in the schools, since such quality is the ultimate criterion for educational success. The student who knows facts and performs adequately but is insensitive to expressive qualities and the manner in which musical elements are manipulated to give rise to these qualities can hardly be considered musically educated. The same may be said of the student whose preferences and judgments are guided by concerns altogether external to the music.

The above concerns may appear editorial to some, but are necessary to explain (a) the nature of the "aesthetic subtest" questions, and (b) the inadequacy of an objective composite score on this subtest for reflecting the concerns the test was intended to examine.

An item-by-item discussion will likely make these points more concrete. Items A17 and A18 represent attempts to determine whether Grade 5 students were capable of identifying the mood character of a composition, which apparently they are. It should be quickly added, however, that there are or were <u>not</u> single correct responses to these items even though the key implies there were. We would be ill-advised in the extreme to adopt an instructional policy of prescribing <u>the</u> correct expressive quality of a passage or work. Although feelingful response is definitive of musical perception, unanimity in verbal description of that response is neither possible nor desirable. These items, then, may enable us to conclude that students on the whole appear sensitive to a composition's mood. Further interpretation is unwarranted.

Item B17 presented two performances of a composition by a children's choir, and asked which of the two the student considered more musical. The performance intended to be more musical was designated so by 82% of students responding. However, the real concern of the item lay with the kinds of <u>reasons</u> students gave in explaining their choice. Two points should be considered: first, the designation of the more musical performance was taken together with the two items discussed above as the "aesthetic subtest" score, a score which is, if not meaningless, at least misleading; second, the content analysis of

the open-ended responses to the request for reasons supporting the choice showed decidedly more non-musical reasons (codes 8, 9) than any other. At the same time it should be observed that the prompt was non-directive, that is it did not suggest students necessarily resort to musical explanations. Given the choice, they most often did not.

Items A19 and B18, excluded from the subtest analysis, offer significant additional insight into the concerns outlined above. Asked to identify how a composer created a mood (A19b), 50% responded with non-musical explanations (associative, programmatic, etc.) and 13% failed to supply any response. In item B18 a similar task was set, but the explanation requested was specific: the prompt requested musical elements and listed melody, rhythm, (etc.) as possible sources of answers. Again a substantial proportion of responses were non-musical (codes 8-10) and 13% failed to respond.

Item A20 similarly requested a judgment as to which setting of a Bach composition was "better than the other two versions". In this item, 6% provided no reasons for their designated choice. The percentage of reasons coded "musical" on this item was somewhat higher (51% - perhaps due in part to the clear tempo preference for the synthesizer setting), while open-ended responses describing "what you hear" in each piece were again strongly weighted to the non-musical.

The one "musical element" to which students did appear to refer with some consistency was tempo, a finding not too surprising in view of recent research on preferences.

It seems clear that students were not accustomed to directed listening and to the comprehensive tracing of perceived expressive qualities to the musical elements responsible for them.

The vocabulary necessary for such tasks is in part specifically musical, but general vocabulary is also important. It seems clear that students largely lacked the former, but with regard to the latter, it should be noted that the capacity to verbalize abstract concepts may be elusive at this age. Still, as with most skills, this capacity can only improve with exercise. In short, the use of language (both musical and other) is a necessary and important tool in this domain.

Subtest XIII: Attitudes

Investigation of attitudes was attempted via five projective items (B19, a-e), and seven items employing a Likert-type rating scale (B24, a-g). The former solicited responses without any contextual clues as to desired or "keyed" answers. Responses tended to suggest: that social or interpersonal concerns were quite significant among students' reasons for valuing school Music; and that playing/singing were the preferred musical activities of students in Music class. Students also felt that technical concerns were among the "most important things to listen for in music".

Responses to item B24 require little interpretation. Points of interest include the apparent fact that 18% of students report never having played an instrument in a group, and 22% report never having made "my own music". Responses to each listed activity were predominantly positive (61% on average responded either "very much" or "somewhat" when asked how much they enjoyed various musical activities). The strongest "like" was indicated for "listening to music by myself", which presents a rather strong contrast to the 10% who list listening as a favourite music-class activity.

In sum, it would appear attitudes to Music are largely positive.

However, one may wish to pursue the apparent disparity between preference for personal listening and Music class listening. Given such a strong indication of satisfaction in personal listening, teachers might well be advised to recognize and capitalize upon this interest in class.

Subtest XIV: Participation

Items B20, B23, and B25 were designed to determine the extent and type of musical activity, both in school (B20-22) and outside school (B23, B25). Again, the figures in the Preliminary Report are largely self-explanatory.

It is perhaps noteworthy that only 46% indicated learning about composers in school, and only 38% indicated 'making their own music'. Only 80% indicated that learning to read music is an activity in their classes. (It would be difficult to attempt even the most superficial implementation of the curriculum outlined in the guide without some music reading). These percentages may help explain some of the results reported elsewhere in this document.

According to students' reports, singing and listening were the most common activities, although data reported elsewhere in this document may raise some question as to the extent and quality of learning which follows from them.

The large percentage of "no" responses to outside-school musical activity (B23) makes it clear that for the majority, participation in musical activities occurred only in school. Still, 24% do report taking private (out-of-school) lessons (B25).

STUDENT BACKGROUND VARIABLES

The inside cover of each student's test booklet included five questions to be completed with the assistance of the teacher administering the written component of the assessment. Responses to these questions facilitated the following analyses.

Effect of Time on Subtest Achievement

Since 81% of students in the 10% sample were from schools having a six-day cycle (n=1047), those students' subtest scores were examined to determine the relationship

between them and the amount of time reported being devoted to musical instruction per cycle.* Time allotment was recorded in seven categories:

TABLE 3

Category code	Music instruction per cycle	Percentage (and number) of students
1	None	3% (29)
2	Less than 30 minutes	3% (32)
3	30-60 minutes	35% (362)
4	60-90 minutes	43% (449)
5	90-120 minutes	14% (149)
6	120-150 minutes	2% (18)
7	150-180 minutes	1% (8)

The following table summarizes by subtest the statistical significance of the different time allotments. The second column indicates the statistical likelihood of a systematic (non-random) effect. The third column shows the sources of actual differences or contrasts which exceed the .05 significance level in the post-hoc analysis.

TABLE 4

Subtest	Significance of time allotment	Source (category code)
Rhythm	$p < .0005$	5, 4 & 3 > 1
Rhythm dictation	$p < .0001$	7, 6, 5, 4 & 3 > 1
Melody	N.S. = non-significant ($p = .04$)	----
Chord Changes	N.S. ($p = .78$)	----
Intervals	N.S. ($p = .67$)	----
Form	N.S. ($p = .08$)	----
Instrument recognition (visual)	$p < .0001$	7, 6, 5, 4 & 3 > 2
Instrument recognition (aural)	$p < .0135$	5, 4 & 3 > 1
"Texture"	N.S. ($p = .31$)	----
Metre (aural)	N.S. ($p = .16$)	----
Metre (bar lines)	$p < .0001$	5 > 4, 3, 2 & 1
Tonality (aural)	N.S. ($p = .76$)	----
Tonality (sight)	$p < .0002$	5 4, 3, 2 & 1
"Symbols"	$p < .0001$	6, 5, 4 & 3 > 1 (5 > 4, 3 & 2)
Pitch change	N.S. ($p = .04$)	----
Style Discrimination	N.S. ($p = .09$)	----
"Aesthetic" (objective items) **	$p < .0013$	5, 4 & 3 > 1
"Extended Aesthetic"***	$p < .0001$	5, 4, 3 & 2 > 1

* When these items were run for all students, regardless of cycle length, results were substantially the same as reported here for those on the 6-day cycle.

** See discussion of the severe limitations of this "subtest" in Subtest XII description.

*** The "extended aesthetic" scores consisted of the objective items in the subtest above, plus a dichotomous score ("yes" or "no") on items A19b, A20, B17, and B18b: in each

*** (Cont'd.)
instance, answers and responses were content analyzed as to whether they could be considered "musical" or "non-musical". For instance, referring to page 36 of the Preliminary Report, responses to 18b which were coded 1-7 were scored "musical" for this analysis, and codes 8-10 were scored "non-musical". The resultant extension of the "aesthetic subtest" score was considered more nearly satisfactory than the objective items only. It is recognized that this remains a dubious title for the capacities examined, but the reader can draw his own conclusions as to the precise nature of that capacity from an examination of test items included.

The meaning of the previous tables is apparent: At least in certain subtests, there is a strong relationship between student achievement and amount of instruction: the more instruction, the better students perform. The most consistent pattern is that students in categories 5, 4 and 3 (receiving between 2 hours and 1/2 hour per cycle) are better prepared in certain areas than students receiving no musical instruction. Also, in at least some of the instances where time allocation does not prove statistically significant, there is a trend toward higher mean scores for students with more instruction.

Several qualifications are appropriate, however. It is likely that the relative infrequency of significant differences involving categories 2, 6, and 7 is due at least in part to the small number of students within those cells. Certainly category 1 (no instruction) is equally sparsely populated, but that total absence of instruction has an apparently dramatic effect.

Moreover, the reader will note that significant and non-significant relationships tend to coalesce around certain kinds of tasks. Tasks and subtests which are predominantly aural comprise the majority of non-significant cases, while tasks most highly significantly related to instructional time tend to involve reading and writing rhythms, recognizing instruments and the like. One might well infer that these are the primary tasks being addressed in instruction, and that aural skills of perception and discrimination are equally wanting among those who receive instruction and those who do not. If so, a dramatic increase in instructional emphasis in these latter areas is indicated. In fact, an examination of mean scores on predominantly aural tasks will indicate a nearly random order of time allocation: that is, students with large amounts of instruction do not perform much differently on such tasks than those with little or none.

One final note in this order: in almost no cases was instructional allocation of up to 30 minutes per cycle found more effective than none. Although it may seem obvious to some that the more instruction students receive, the more they learn, this is apparently not true of all musical concerns. Further, it appears that if instruction is to have impact, more than a token 30 minutes per cycle is indicated.

Music Classes in School?

Although the various figures which address the presence or absence of musical instruction do not "line-up" precisely, it appears that something approaching five or six

percent of Manitoba students receive little or no school music instruction. In more concrete terms, this would indicate one student in twenty without instruction from any source in the school. Without doubt this helps explain part of the generally poor performance on an assessment designed to take a general "inventory" of student skills, province-wide.

The "Student Background" questions asked, in addition to the time-per-cycle questions discussed above, whether the student had taken music in school "last year" and whether he was doing so "this year".

A detailed analysis of the entire 10% sample on these two variables ("last year and this year") as they related to subtest performance yields results almost identical to those discussed above in time-per-cycle. The same subtests were related to positive answers to the questions ("yes, music was taken"), and the same subtests were unrelated, with two exceptions: Subtest II: Melody was found to be statistically significant in its relationship to these questions, a fact not surprising because of the marginal "p value" (.04) found above. The "aesthetic (objective)" subtest was not found to correlate significantly, but since the actual meaning of that particular "subtest" is unclear (see page 20) it is probably not deserving of further study and interpretation.

The same generalizations appear to follow from this analysis as the section above. Assuming item and subtest validity, which has been discussed elsewhere, teachers do not appear to be teaching comprehensively the skills addressed in the Curriculum Guide. Without doubt this requires time to do. Still, it appears that even teachers who do have more time available devote more of that time (or are more comfortable teaching) certain "concrete" tasks and skills than other concerns of equal or greater importance.

Teacher-type

Perhaps one of the most perplexing questions arising from the data collected on the "Student Background" page is the apparent failure of teacher-type to make any difference in student achievement. It is as unlikely to presume that a non-musician can teach music as successfully as a highly-trained specialist as it would be to assume physics could be taught equally effectively by the expert and the uninitiated. The problem obviously lies in the manner in which this information was solicited (although it should be pointed out that more detailed questions in this regard were not permitted in this assessment).

Asked by whom their music classes were taught, 7% indicated "my classroom teacher" 10% "another classroom teacher", 75% "a music specialist", and 3.7% "both a classroom teacher and a specialist". Students received teacher guidance in completing this section so presumably these figures are not the result of mere guesswork.

It should be observed that the 75% figure indicates (or at least estimates) the proportion of students taught by "specialists" and not the proportion of specialists to

all teachers of Music classes, that is, centres where large groups of students are taught by specialists contribute heavily to this figure. It is likely that the proportion of "specialists" to the total number of those teaching Music is lower.

Most importantly it should be observed that "music specialist" is (though not addressed directly on this question) operationally defined within Manitoba as one whose teaching load consists of at least one-third Music. One becomes a music specialist by virtue of assignment, not training. The extent and nature of his or her musical training (whether one has a music education degree, for instance, or whether one has by contrast some degree of piano proficiency without formal music education training or, by even starker contrast, only an informal training and an expressed "interest" in music) is not reflected in the "specialist" designation at all.

Although there are a number of rival explanations for the generally inadequate results of the current assessment which are equally plausible (lack of instructional time, lack of adherence to the Curriculum Guide in every grade, etc.: see "Conclusions"), since this section explores the variable "teacher-type", it should be recognized that this is at least a potentially contributing factor. It may be that given the "specialist-by-assignment" arrangement described above, certain currently-designated "specialists" lack musical or methodological skills necessary for attainment of curricular objectives. Certainly the data gathered here do not allow this conclusion in any but a tentative, speculative way; but it remains one possibility. In view of the failure of "specialists" to produce results different from "non-specialists", a careful examination and re-definition of the criteria appropriate to "specialist" certification or designation is indicated.

One must recognize at the same time that it is also likely music specialists by training may require more extensive musical and methodological training to attain curricular objectives effectively. The results of this assessment should be carefully studied by teacher training institutions with a view to program modifications implied by the deficiencies here identified.

Finally, in-service programs should be designed with a view to addressing the problems identified here. The specialist-by-assignment designation does allow at least the possibility that some 'designated' specialists may not consider themselves primarily Music teachers, and hence fail to participate in musical in-service opportunities.

Private Study

Question B25 asked students whether they were taking "private (outside of school) music lessons this year". Twenty-four percent responded "yes", 71% "no". When this particular variable is correlated with test results, the pattern is among the strongest and most consistent of any single criterion. In virtually every subtest and performance skill, students whose school study is augmented by private lessons are more proficient than those without private study.

In view of the results reported elsewhere, this fact requires interpretation from various perspectives. First it is quite consistent with the finding that more time involved in musical activity is associated with higher achievement. As in most subject areas, the more one does, the more proficient one becomes.

Secondly, though, it is important to remember that even the strongest correlations do not necessarily indicate causal relationships. Although age and height co-vary substantially up to certain ages, neither the conclusion that age causes height nor that height causes age is justified. That the present case is different is clear enough. But one would be quite ill-advised to jump to the conclusion that since other variables have only moderate relationships and private study bears a strong one, school Music should aspire to less and allow musical instruction to be undertaken outside the school.

Many strong correlations, the present included, may be explained in significant part by the influence of a third variable or combination of variables. Among the explanations competing with the causal one are the fact that students who enjoy musical success at earlier ages, either in or out of school, may be the most likely to seek out private instruction. Such students with more positive attitudes and perhaps higher aptitudes might well, if denied private study, still be among the highest achievers on an assessment of this sort. Another competing explanation, and one just as likely, is that students who elect private study generally come from home environments different in some key respects from others. In the above two examples, the attitude or aptitude or the supportive environment would account for a substantial proportion of the difference observed. Such students are, in the terminology of research literature, "self-selected". The reader may well identify even further possible competing explanations to the initially appealing causal assumption, for instance socio-economic factors. This is not to downplay what is indisputably a strong relationship, but simply to urge that its interpretation be conservative, with a view to the true complexity of the situation.

Finally it should be observed that the relationships described above do not hold unequivocally, "across the board". As in other variables, certain among the aural tasks (for instance aural recognition of meter and tonality) do not exceed levels of association expected by chance alone (i.e., do not attain levels of statistical significance) and depending upon the actual statistical test applied, the extended "aesthetic test" (see page) and the aural skills composite score for the performance component fail to achieve statistical significance. One might caution then, that aural skills are relatively weak (if in different degree) for those studying privately as well as the population of those who do not. "Private study" also fails to develop certain aural skills adequately.

As a postscript, it should be noted that the statistics reported here are not for private study alone, but for private study in conjunction with public school Music instruction. One cannot assume necessarily that the same strength of relationship would hold if private study were to occur in isolation from other musical experiences.

THE PERFORMANCE COMPONENT

Interpretation of the individually-administered performance component should be tempered by recognition of the "artificiality" of the setting, as discussed previously, and by recognition that a smaller sample is subject to greater sampling error: that is, the results may not be generalized to the entire population (all Manitoba Grade 5 students) with quite the same degree of confidence as is possible given a 10% random sample. Still it was felt the need for information obtained in such a manner more than outweighed these reservations.

That the discrepancies between the Interpretation Panel's standards and actual student performance are extreme is likely explained in part by the arbitrary selection of "perfect responses" as the criterion. Further, one familiar with performance results on music assessments like the NAEP might have been somewhat more modest in one's expectations. Still, the component does provide valuable insight into the current status of certain musical skills.

For purposes of this examination, items will be grouped together which focus upon similar generic skills, even though they were not subtests per se.

Aural Perception of Rhythm. Items 1, 2, and 4 were tasks examining the aural perception of rhythm by means of student repetition of patterns played on the tape. Items 1 and 2 presented eight-beat patterns, the first consisting entirely of quarters and eighths, the second introducing both syncopation and sixteenths. Three-quarters of the students gave complete responses, and pulse stability was generally adequate although the syncopation obviously posed problems for some since 9% responded with an erratic pulse to item 1 and 25% did so on item 2. The occurrence of the syncopation at the beginning of the stimulus apparently disrupted "equilibrium", although students did receive a verbal count-off so rhythmic context was not absent. Rhythmic accuracy was poor in item 1, considering the fact that a straight quarter-note response would have yielded six correct beats. Only 11% gave a completely accurate response. Rhythmic accuracy on item 2 was predictably much worse, with less than 1/2% completing all eight beats correctly. Forty-three percent correctly repeated the syncopation compared with the 85% standard the Interpretation Panel thought adequate. A mere 25% correctly played the eighth-two-sixteenths pattern. These results indicate poor aural retention and appear to imply an even greater unfamiliarity with these rhythmic concepts on the aural level than was observed in the written tests.

In item 4 involving repetition of a rhythmic ostinato to music in 3/4 time, fewer than 30% were able to maintain a pattern together with the music and fully 61% failed to complete even four of the twelve bars accurately. The novelty of the task is probably worth noting, and it is possible that the visual representation of the rhythmic pattern intended to assist students actually distracted them from their aural task.

Still, in sum, these results must be taken as an indication of real weakness on this kind of task. Whether this is because it is a skill not addressed by teachers is unclear but since the essence of rhythmic sensitivity is the process of "audiation" (the capacity to hear, internalize and retain actual patterns) the results of these items are disturbing. Teachers must attend to movement, echo clapping and exercises of the type addressed here in order to transcend the mere cognitive grasp of rhythmic notation and bring it into a more meaningful musical context.

Rhythm Reading. Four items (3A-D) examined students' ability to perform rhythmic patterns from notation. Item 3A involved only quarters and eighths and included a very familiar pattern. Forty-seven percent accomplished the task for all eight beats, although 29% failed to maintain a steady pulse. And although 88% distinguished between quarters and eighths, fully 31% failed to place the eighths evenly. This appears to imply a beat-reading rather than pattern-reading approach, a problem inherent in the "ta-ti-ti" pedagogical system (cf. "Rhythmic Learning" in E. Gordon, The Psychology of Music Teaching, Prentice-Hall, 1971). Item 3B was four beats in length and involved four-sixteenths on the third beat. Only 12.5% correctly executed all four beats and far fewer (53%) were able to maintain a steady pulse than in the previous item. Only 21% correctly executed the sixteenths, a Grade 4 skill.

Item 3C was an eight-beat pattern involving syncopation and the quarter rest. Sixty-six percent recognized that the rest indicated a pause. Only 10% performed the syncopation correctly, a concept designated for Grade 4 mastery. Again, steady eighth note groupings and steady pulse were not achieved by approximately 40% of students. Although basic quarter-and-eighth figures are at least recognized, the more advanced syncopated figure was beyond most students (only 8% performed seven or eight beats correctly).

Item 3D introduced the dotted-quarter-eighth pattern, which was correctly performed by 13.5%. Statistics for pulse steadiness and evenly-played eighths were similar to other items.

In general then, it appears students have not had experience with reading rhythmic figures much beyond the basic quarter and eighth. Even with those basic patterns, students do not appear to have internalized the concept of an ongoing steady pulse with equal subdivisions as the basis for rhythmic interpretation.

Aural Melodic Perception. The ability to internalize, retain, and reproduce short tonal melodic segments was examined primarily in item 7, although items 5 and 6 may address certain aspects of this capacity as well. Results of item 7 showed a consistent bimodal pattern - that is, either students could or could not do the task. In 7A for instance, 39% failed to match even the initial pitch while 29% matched all five pitches. Interestingly, rhythmic accuracy ranged from 83% to 91%; examples did only involve quarters and halves, though.

It is difficult to estimate how much of inadequate results in this exercise may be attributed to the artificiality and individuality of the task, how much to ability or inability to "audiate", and how much to difficulties in vocal production. Likely all three contribute to some degree. In any event, the results of this very basic imitative aural task present a real challenge to music teachers, since it is a significant goal of which we appear to be falling quite short.

Pitch Reading. Items 11 and 12 presented the student with a two-bar, quarter-and-half-note segment. Given a major triad on the piano and a vocal production of the first tone on "loo", the student was to sing the example himself. It should be noted that some apparent confusion arose from the fact that the student was instructed only that he would hear the starting note. No mention was made of the triad. Nor was it made explicit that he was to repeat the stimulus pitch. To this first note, it may be added that test administrators did provide visual reinforcement as to when to begin singing; to the second, scores did take into account students who began on the second pitch of the example.

Examination of the percent of students getting each pitch correct is revealing. The Interpretation Panel set an 88% standard for the two items. Actual performance (all pitches correct) was 11% and 8% respectively. Forty-three percent and 46% failed even to match correctly the stimulus pitch. It is clear that at least one if not both of the following interpretations are appropriate: students are very insecure in this kind of task, and students simply have not developed the capacity to sing from notation (at least in an individual setting). Teachers might well be reminded that at least some individual performance is necessary to identify individual capacities and to begin establishing some confidence in this kind of task.

Singing a Familiar Tune. In item 5 students sang the first eight bars of "O Canada". They first sang along with another (accompanied) voice as warmup. The second time the voice was withdrawn after the first two bars, and the student completed the exercise with the accompaniment alone. The exercise was completed by 94% of the students indicating student security and clarity of instructions. About 40% sang either with accurate pitch throughout (25%) or without marked pitch deficiency (14%). This contrasts with the 85% standard set by the Interpretation Panel.

At the same time, fully another 40% sang "poorly" (contour only) to "inadequately" (no sense of even contour, monotone), a disturbing fact. What may be most instructive to teachers is the fact that 95% of those who sang satisfactorily sang in the appropriate register and 80% of those whose singing was inadequate attempted to sing in a lower register. To state it another way, students who know what a "singing voice" is, how it feels by contrast to the "speaking voice", comprised the vast majority of those successful in this task. It is also worth noting that students taught by "classroom teachers" were twice as likely to use the speaking voice than students taught by "specialists", though even for specialists, fully one-third of their students used the speaking voice (see notes on "teacher type"). Teachers are well-advised to help students discover and use the unique quality and feel of the singing voice. Without consistent instruction in this regard, many either lose the ability or fail to develop it in the first place.

Singing a Round. As rounds are introduced at Grade 3 level in the curriculum, it was felt an item to examine student fluency at Grade 5 was appropriate. "Are You Sleeping" was used for this purpose. Students were given a copy of the words and allowed to sing it once in unison with the taped voice. Then students were advised to wait and enter with the second voice when done as a round. Students received visual reinforcement as to entry. The second voice was withdrawn at the end of the first "Brother John" and students were to complete the exercise by themselves. Eighty-five percent filled the time span of the piece, again indicating if not their full understanding at least their confidence. Twenty-five percent entered and stayed with part 1 throughout, while 48% entered with part 2 and maintained it to completion. An additional 15% entered with part 2 but were unable to continue when the second voice was withdrawn. Given the individual nature of the testing (the absence of the collective reinforcement of a group setting), these figures appear to indicate at least moderate success at maintaining a part independently, however, 77% were unable to maintain an accurate tonal centre throughout half the piece, and 59% were unable to maintain proper pitch and tonal centre through "most of the piece". The grid in the Preliminary Report charting independence by pitch shows that of students successfully maintaining the independent part, only 6% (3% of the total sample) maintained accurate pitch; 14% (7% of the total sample) maintained tonal centre with pitch deviating; 20% (9.6% of the total sample) could maintain at least tonal centre through half the piece; and 60% (29% of the total sample) failed to achieve even a tonal centre. Of those who sang with part 1 throughout, 63% sang without accurate tonal centre.

The difficulty of this task, done individually, is apparent and that difficulty is directly reflected in student scores. The individual nature of the task does not, however, "explain away" the extent of inadequacy observed. Teachers might well infer that work on rounds and canons is generally weak, and further that practice in at least small groups, if not individually, is indicated.

Completion of a Rhythmic or Melodic Idea. Items 8, 9, and 10 gave students a musical stimulus, either rhythmic or melodic, and asked them to provide an "answer" to the stimulus. Answers were prompted visually and a "trial run", which was not marked, was permitted for each exercise. Responses were at least attempted by 97% of the students (only 12 or 13 students failed to respond at all).

The rhythmic response item (8) was marked for completeness, pulse stability, sense of closure, and "originality". Sixty-six percent filled the eight-beat response period, took the same pulse as the stimulus, and achieved some sense of closure or finality in their response. Of course 30% failed to achieve the above, but compared with other items on the performance component, this appears to be a relative strength, even in view of the discrepancy between these figures and the 70% standard set by the Panel.

Item 9 was in major modality, and responses were 73% complete. Only 53%, however, managed to retain the tonality of the stimulus and achieve a sense of closure or finality. In view of the tonal insecurity observed elsewhere, this finding is not surprising, and falls short of the 80% standard set by the Panel.

Item 10 was a minor modality stimulus and was not well-composed. That is, the tonality was not really "locked in" until relatively late in the stimulus, a fact which would result in ambiguity and uncertainty. The Interpretation Panel adjusted its expectations accordingly to 70%, but only 27% of the students were able to retain the minor tonality in their responses, and only 30% achieved a sense of closure or finality. It is likely that the ambiguity of this item accounts for its low success rate. It would be interesting to know how successful students might be with minor mode given an example which established modality more clearly, although it is unlikely they would exceed the disappointing scores obtained on the major tonality items.

CORRELATION OF PERFORMANCE COMPOSITE INDICES WITH SUBTESTS AND STUDENT VARIABLES

Four composite indices were drawn from the performance component. For purposes of analysis, they were called:

ARC (aural rhythmic composite)
AMC (aural melodic composite)
RRC (rhythmic reading composite)
MRC (melodic reading composite)

Combinations of these indices facilitated further analysis by combining the "aural" scores, and combining the "reading" scores:

ARC + AMC = aural composite
RRC + MRC = reading composite

Finally, all four composites were combined (ARC + AMC + RRC + MRC) to create an overall rough index of individual success on the performance components which could be correlated with student background variables.

Since the four composite scores within the performance component were constructed on the assumption that they addressed reading and aural skills (rhythmic and melodic), correlations were run between these four composite scores and the written subtests designated "rhythmic" and "melodic". As would be expected, the rhythm subtest correlated more highly with the rhythm composites (RRC, ARC) than the melodic ones. Similarly, the melodic subtest correlated more highly with the melodic composite scores (MRC, AMC) than the rhythmic ones. The actual correlation coefficients took moderate values, however, which tends to corroborate that the performance test does in fact measure something not addressed in the written test. In fact, the correlation between written subtests I and II (rhythm and melody) exceeded .70, while correlations between those subtests and performance subscores were typically in the .20 and .30 range.*

Whether students had Music in school "this year" was significantly associated with all four performance composite scores, but the relationship was strongest for rhythm reading tasks. Again aural tasks were not as strongly associated with this variable, but melodic reading as measured by the performance test was the <u>least</u> strongly associated of all four subscores. When "music last year" was examined, the rhythm reading composite score was the only one to attain significance. What may be concluded from these results then, is that of the skills assessed in the performance component, rhythm reading is most strongly associated with current school Music instruction.

Comparisons involving teacher-type generally failed to illuminate any clear relationships in the performance component, as was the case in the written subtests. Conclusions drawn there would apply here as well.

Finally, instructional time-per-cycle was compared with the various composite subscores of the performance component. The results of the analysis would, on the surface, appear to contradict the conclusions on the effect of time-per-cycle discussed previously for the 10% sample; but a closer examination presents several viable explanations. An aural composite score was derived from both rhythmic and melodic aural tasks, and a reading composite was similarly derived. The reading composite failed to attain statistical significance ($p = .09$) on the time-per-cycle variable, while for the aural composite score, students with between 30 and 120 minutes per cycle clearly outperformed those with 30 minutes or less. The more instruction, the higher the aural composite scores.

* An alternative explanation may be that the <u>range</u> of possible responses was far more restricted on the objectively-scored subtests than on the performance test. "Test-wise" guessing was potentially more contributory to scores on objective items than on the performance test. Hence, a higher degree of common variance on those former items.

The reason for this reverse relationship to the findings of the written subtest analysis doubtless lies in the nature of the tasks in the performance component, their distinction from the written subtests as was asserted above. More concretely, the term "aural" was applied to both tasks in the written and performance components, but the aural performance tasks generally involved not only the ability to hear but to use the singing voice. Obviously this latter capacity is associated with Music time-per-cycle, accounting for the different trend here.

Conversely, the reading composite in the performance component measures not only the capacity to abstractly understand and manipulate rhythmic terminology, but the additional capacity to realize a rhythmic performance in real time. Apparently, time-per-cycle has a strong relationship to the former skills (definitions, rhythm in the abstract) which does not hold for the actual "doing" of rhythm.

Teachers would be well advised to take this observation to heart. The "understanding" of rhythm, the abstract manipulation of math-like terms, does not facilitate truly rhythmic concepts.

Two additional variables were examined for degree of relationship to the performance composite scores. Students who responded "yes" to involvement in a choir outside school tended to perform better ($p \leq .05$) on the melodic composites (both aural and reading) but results for rhythm were not significant for either aural or reading skills. Almost identical relationships were found for in-school choir involvement. Again, caution in interpretation is indicated. Two conclusions may be drawn with moderate confidence: that students who sing in choirs are more secure in the use of their singing voices than those who do not; and that rhythmic fluency is apparently less affected by such participation than is the melodic aspect of singing.

As in written subtests, taking "private lessons" showed a significant positive relationship to every aspect of the performance component. The same explanations apply here as there. It is worthy of mention that the statistical significance of the reading composite ($p \leq .002$) far exceeded that of the aural composite ($p \leq .0258$), suggesting that private study is more influential in the development of reading skills than listening skills, a trend observed elsewhere in this report.

It must be recognized that even though the above relationships appear statistically significant (that is, they exceed those expected on the basis of chance operations) their practical significance must be tempered by awareness of the generally unsatisfactory results on the performance items.

Finally, it should be observed that several factors do appear to bear at least moderate relationships to student achievement on the performance component as a whole. Students taking "music this year" perform more successfully than those who did not.

Students with 1 1/2 to 2 1/2 hours' music instruction per cycle perform more successfully than those with 1/2 hour or less. Students in choirs do better than those who do not participate in choirs (although this may likely be due to the fact that those better at this type of skill either elect or are selected for choir participation). Students taking private lessons do better than those who do not (although the previous caveat applies equally here) and students studying with "specialists" may do better on the performance component as a whole than students studying with classroom teachers, although the fact that this finding is not corroborated in subtest analyses raises the possibility of its being a statistical aberration rather than fact.

CONCLUSIONS

1. On the whole, teachers teaching Music in Manitoba elementary schools are not meeting the curriculum objectives.

2. Teachers do not generally have sufficient time to instruct students adequately in the skills and understandings essential to meeting the curriculum objectives. Many students have significantly less instructional time than the designated 1 1/2 hour per week allotment. The data in this assessment generally show instruction of 1/2 hour per cycle or less to be no more effective than none.

3. Among designated "music specialists" in Manitoba schools are those who are specialists by virtue of assignment, not qualification. It is thus possible that not all "music specialists" have the musical and pedagogical expertise necessary for the comprehensive attainment of curriculum objectives even at a primary level.

4. In general, when skills specified in the curriculum are being attained in the schools, they are developed only to the level one or two standard. Although a number of potential explanations are possible, the nature of this assessment does not allow unequivocal identification of any particular one. Among the possible contributing factors are: specialist status by assignment rather than by qualification, lack of adequate time allocation, lack of continuity and sequence in the primary grades, scarcity of inservice opportunities designed to enhance attainment of level 3-4-5 skills and concepts.

5. Students do not appear to have developed the capacity for focused listening. It would appear that concrete, directed listening, the focused aural perceptual experience which is the essence of musical listening and which is the source of aesthetic sensitivity to musical expression, is not a common emphasis in Music classes. Students do not focus upon musical concerns in their listening.

6. Students appear to have had relatively little experience tracing perceived expressive qualities to the musical elements which give rise to them. Nor have students developed the vocabulary and concepts necessary to articulation of such processes.

Conclusions (Cont'd.):

7. While there is apparently attention being devoted to facts and information about music, relatively little of this information survives the quantum leap to the feelingful perception fundamental to thinking in Music. It would appear that facts and activities are the primary components of musical instruction, rather than carefully selected and sequenced experiences with music which converge upon musical sensitivity or musical concepts.

8. Some 24% of students take private music lessons, and those students are generally among the higher achievers on this assessment. This finding is consistent with the observation that the more one is involved in music, the better one becomes. Two words of caution are appropriate though: first, since the more musical are often among those who elect private study, it would be unwise to infer that private study is the cause; second, private study shows the same nonsignificant relationship to aural skills as was observed for students on the whole.

9. For the majority of Manitoba's elementary students, school Music is their only musical involvement.

10. Formal assessment in Music is a very novel experience for both teachers and students, a fact which almost certainly accounts for some of the dramatic disparity between expected and actual achievement. There is a pressing need to monitor further and evaluate Music instruction and achievement on a more regular basis in order to ascertain that progress is made in areas of weakness identified here. Since this is a key function of Music supervision, Music supervisors who are conversant in evaluation (as well as familiar with the curriculum, fluent musically, and pedagogically expert) are essential.

11. For many of the musical skills assessed, the effect of instructional time is significant: those who are taught learn; those who are not do not; those taught more learn more than those with less Music time.

12. Certain of the skills assessed do not show an effect for instructional time, an indication either that they are not taught satisfactorily or that they are not being addressed at all. The most consistent weakness lies in the area of aural skills, which are not significantly more refined among students with adequate time allotment than those without.

13. Where more time is allotted to Music instruction, it appears students tend to spend that time more extensively upon concrete tasks such as reading and writing rhythms (cf. Table 4, page 24).

Conclusions (Cont'd.):

14. As many as one in twenty Grade 5 students in Manitoba receive no musical instruction in school. This figure may be even higher at earlier grade levels where research shows instruction to be most critical. The current assessment did not compile information in this area, but it is unlikely that a consistent five-year program of instruction by specialists would fail to proceed beyond the basic primary level observed repeatedly in most subtests.

15. Students involved in school Music generally feel very positive about their experiences there.

16. The results of the performance component of the assessment corroborate the poor achievement levels found elsewhere in the test. Achievement is markedly weaker on tasks requiring the integration and application of musical learnings acquired elsewhere: tasks involving actual execution (singing, playing rhythms, reading music) reveal widespread unfamiliarity with the feel of the "singing voice", the basic conventions of musical notation, and significant difficulty in the aural retention of rhythmic and melodic patterns.

17. Strongest student performance tended to lie with rather peripheral concerns such as the visual recognition of instruments. The more inherently musical skills were among the most conspicuously weak: perception of intervals and harmony, perception of phrases, recognition of repetition and contrast, aural recognition of instrumental sounds, ability to differentiate between the sounds of instruments within a "family", ability to identify the number of instruments playing, perception of metric groupings, tonality discrimination, and stylistic discrimination.

18. Many of the basic conventions of musical notation which are extensively addressed in the Curriculum Guide are not being learned by students. Dynamic and expressive markings, accidentals, note durations, basic key signatures, and musical symbols are not known by the majority of students. It appears at least one in five students has had no instruction in the translation of music notation.

19. Student preferences and values, their aesthetic judgments, are most often not rooted in musical perception. Rather, the large majority of descriptive responses and preference justifications are based on non-musical concerns.

20. A high proportion of students whose singing is "inadequate" sing in the lower register (in the "speaking" rather than the "singing" voice).

Conclusions (Cont'd.):

21. Some of the most fundamental objectives of the musical or aesthetic education are the least amenable to measurement. This observation in no way diminishes the significance of those aspects of musical learning which have been assessed here, but the ultimate goals of the musical education will always elude formal assessment: the enhancement of perceptual sensitivity to expressive beauty; the stimulation of the creative imagination; the development and refinement of human values.

RECOMMENDATIONS

1. That Music instruction focus more extensively upon the development of aural skills: the capacities to perceive music musically; to discriminate differences among styles; to retain in memory melodic, harmonic, and rhythmic patterns; to identify and articulate the formal, sensory, and technical determinants of perceived expressive qualities.

   Since it is recognized that the cultivation of such capacities is pedagogically more demanding than more concrete, lower taxonomic-level skills, teacher in-services, teacher education programs, and instructional guides for practitioners should be developed with a view to enhancing teacher effectiveness in these areas. Ultimately, such skills will be developed neither by reading nor by talking about music, nor by mere musical activities without clear sequence and conceptual focus.

2. More attention should be devoted to individual performance skills within the class setting, since individual skills do not appear to be satisfactorily developed within group activity.

3. A minimum of 1 1/2 hours per week (as recommended in the guide) must be devoted to musical instruction if the currently unsatisfactory status of musical learning in the province is to be improved.

4. Music teachers must be fully qualified in the areas in which they teach. Effective musical instruction requires not only commitment and musical talent but extensive and sophisticated pedagogical expertise. Music specialist designation must be conferred by virtue of qualification, not merely by assignment.

5. Teachers of Music in Manitoba need more extensive opportunity and greater incentives for further professional development. The system should encourage if not require professional development of substance and sufficient extent to have more than superficial influence. The one or two-day in-service falls dramatically short of meeting the needs identified in this assessment.

Recommendations (Cont'd.):

6. School administrators need to be made aware that the effective musical education cannot be accomplished with token musical activity and expertise. Required are consistent timetabling, adequate time allotment, expert supervision, and genuine teacher expertise. Students deserve the same quality of instruction in the arts as is delivered in math, science or reading. The ultimate long-range objectives of sensitivity to artistic expression are as basic to personal development and to the cultural fabric of Manitoba as the other basic discipline areas: moreover, their contribution to value education and the development of the whole individual is probably more crucial in this technological era than ever before in history.

7. Though the Music curriculum has been in existence for a number of years, fuller and more systematic implementation is obviously required. School districts and school administrators should carefully review the extent of implementation of the existing music curriculum within their jurisdiction.

8. School divisions should be encouraged to use this assessment tool to help assess the relative success of local Music programs.

9. As technology is increasingly available in Manitoba schools and effective computer programs currently exist which address many of the areas found deficient in this assessment, Music teachers should become more conversant in the use of technology to augment musical instruction. Ultimately this could free teachers from much of the time currently devoted to routine drill and allow more class time for genuinely musical experiences.

10. In following the Music curriculum, it is important that teachers recognize that the vocabulary and techniques of music (its "materials") become musical only insofar as they enhance the capacity to perceive and respond to music's expressive qualities.

11. The Music curriculum guide for K-6 should be revised or at least appended in order to address explicitly the development of guided listening skills and strategies as vehicles for the enhancement of aesthetic perception.

12. Manitoba Education should undertake a series of professional upgrading workshops to assist in more effective implementation of the present curriculum. These workshops should take the form of intensive short courses rather than one or two-day in-services.

13. Persons and organizations responsible for sponsoring professional development offerings should take into consideration the findings of this assessment when planning programs.

Recommendations (Cont'd.):

14. There is an apparently significant need for qualified individuals with adequate allocated time to assume responsibility for overseeing standards and program delivery. Such responsibility could be assigned music supervisors, coordinators, or other musically qualified individuals.

15. Those responsible for Music teacher education programs should study carefully the results of this assessment and devise course or curriculum changes which will ensure expertise among their graduates with regard to the problems identified in this assessment.

16. Research in child development underscores the critical importance of quality musical education in the primary years. Local boards should examine their priorities and financial commitment to Music in these early years, since without a strong program at the primary level, later programs are less likely to succeed.

17. Another Music assessment should be mounted in five years, to follow up on the results described in this report and to ascertain the effects of these insights in bringing significant improvement.

18. There is a strong need for further research to help more fully identify and describe the successes and shortcomings of elementary Music education in Manitoba, to identify "gaps" in the current assessment, and begin answering the many questions which remain unanswered. The statistics discussed in this report are "averages": fuller understanding of both the positive and negative extremes which contributed to that average will be indispensible in future efforts to improve the quality of Manitoba Music education.

CHAPTER III

ART RESULTS

The actual results of cognitive-type questions, together with the ratings of the Interpretation Panel, are presented in Table 5. Each of the items is discussed under the objective (or objectives) to which they refer. For details of student performance on the items, refer to the Art Preliminary Report.

The Interpretation Panel ratings are based on a five-category scale: Strength, Very Satisfactory, Satisfactory, Marginal, and Unsatisfactory. These categories and the rating procedure are identical to those used in the interpretation of the results of the Music Assessment and are described on pages 10 to 12 of Chapter II.

I. VISUAL AWARENESS

A. Recognition and Description of Subject Matter

Item # 1 Seventy-four percent of students could identify 15 or more separate objects in the work of art. This demonstrated that students have the observation skills that are required as a first step in art appreciation. Most children were capable of naming concrete objections; a few named abstract ideas, e.g., reflections.

Item # 2 In this item it was important for students to use visual clues to identify both activity and setting. Eighty-nine percent of the sample correctly identified both. In rating this question cultural differences were considered.

Item # 4 Eighty-nine percent of the student sample correctly identified the theme in this work of art. This performance was rated as "satisfactory". Students must learn to use visual clues to identify theme, mood, setting, etc.

Item #16 This item was designed to get students to go beyond subject matter in their responses. Student responses fell into these categories:- subject matter, technique/style, design elements, emotive (feeling), artistic viewpoint, aesthetic, other. (For more detailed discussion of response categories for 16A & B, see pages 4 and 5 of the Preliminary Report.) In 16A, 80% of students responded to subject matter and in 16B, 63% responded to subject matter. The concern is that in spite of the design of the question to go beyond subject matter, the primary focus of the students was on subject matter rather than concepts of design, technique/style, etc. It is considered that the results, however, are not surprising considering the age level of the students.

Item #17 In identifying a still life, portrait, and a landscape from four works of art, the largest percentage of students selected the correct response (i.e., still

Item #17 (Cont'd.)

life 34%, portrait 47%, landscape 70%). Each of these, however, was identified as "unsatisfactory" by the Interpretation Panel. The "No Response" categories were extremely high (28% for each). It appears that the format of the question caused some difficulties and could have influenced the performance. Therefore, no conclusions were drawn.

TABLE 5

Average Percentage Correct and Interpretation Panel Ratings for Cognitive Subtests

Content area with subtest data	Item Numbers	Average achievement (%)	Interpretation Panel rating
I. VISUAL AWARENESS:			
A. Recognition & Description of Subject Matter	2	89%	Satisfactory
	4	89	Satisfactory
B. Recognition & Description of Elements & Principles of Art	7 (lines)	72	Unsatisfactory
	7 (contour)	33	Unsatisfactory
	8 (shapes)	72	Unsatisfactory
	8 (texture)	31	Unsatisfactory
	8 (value)	27	Unsatisfactory
	10	83	Satisfactory
C. Recognition & Description of Expressive Content	5	50	Unsatisfactory
II. ART PRODUCTION:			
D. * Demonstrate Knowledge & Application of Media & Technique	9a	44	Unsatisfactory
	9b	32	Unsatisfactory
	9c	47	Unsatisfactory
	9d	60	Unsatisfactory
	9e	33	Marginal
	9f	47	Unsatisfactory
III. ART APPRECIATION:			
A. Knowing	17a	34	Unsatisfactory
	17b	47	Unsatisfactory
	17c	70	Unsatisfactory
B. & C. Judging & Valuing	12a	64	Marginal
	12b	63	Marginal
	12c	83	Very Satisfactory
	12d	51	Unsatisfactory
B. Judging	15	69	Marginal
C. Valuing	6a	63	Marginal

* Subsections A-C are not included in this table as the nature of the items is not conducive to this rating scheme.

B. Recognition and Description of Elements and Principles of Art

Item # 7 Student understanding of the concepts of line and contour line were identified as "unsatisfactory". With the term "contour", there may be some confusion with the geographic term as indicated by the selection of response B by 46% of the student sample.

Item # 8 Student understanding of the concepts of shape, texture, and value was identified as "unsatisfactory". Students may have had difficulty in reading two-dimensional texture as opposed to three-dimensional. The low response to value (27% chose correct answer) indicated a lack of exposure to terminology.

Item #10 By the law of averages, students had a 50-50 chance of guessing the correct response regarding perspective, therefore, 83% correct was considered to be only "satisfactory".

Item #16 While this question was set up to have students go beyond subject matter in their responses, only 36% in 16A and 25% in 16B referred to the design elements or technique/style of the work of art.

C. Recognition and Description of Expressive Content

Item # 5 Fifty percent of the students correctly identified the feeling of a work of art. This was regarded as "unsatisfactory" in using visual clues.

Item #16 While this item was set up to have students go beyond subject matter in their responses, only 2% in 16A and 2% in 16B related to the emotive (feeling) quality.

Conclusions and Recommendations

Refer to pages 49 and 50.

II. ART PRODUCTION

A. Produce an Imaginative and Original Work of Art

In the Nixerplex drawing students were asked to pretend they were exploring a newly-discovered, make-believe world and that they saw a strange new creature called Nixerplex. They were to draw the creature in its make-believe setting.

The scores on imagination were disappointingly low. Note that the standards were set on the basis of the drawings alone.

- 10% scored in the 5-6 range
- 27% scored 4
- 61% scored in the 2-3 range - much below the expected level for that age.

Responses seem to suggest that considerable motivation is required for this kind of task. It was difficult for students to start fresh with their own ideas and they were strongly influenced by stereotypes. The sophistication of the imaginative drawings was at a very low level. Students need to be encouraged to develop their quick solutions to the drawing task (e.g., more attention to details).

NOTE: For a description of scoring, see page 5 of the Preliminary Report.

B. Produce Works of Art with a Specific Composition, Subject Matter or Expressive Quality

The Nixerplex drawing required the student to consider a specific imaginative subject matter. In looking at the unity of the composition, i.e., whether the creature appeared to be a part of the landscape or superimposed on it, the scores were quite low.

- 5% scored in the 5-6 range
-25% scored 4
-67% scored in the 2-3 range - much below the expected level for that age.

NOTE: For more information on scoring, see pages 5 and 6 in the Preliminary Report.

In the shoe drawing teachers read aloud to the students the specific directions on how they should view their running shoe (specific composition and subject matter). In assigning a value to the drawings, three separate criteria were considered: overall shape, volume, and details. A score of 2 would indicate a lack of perspective and a lack of detail. A score of 4 would indicate attention to perspective and detail.

Seventy-four percent of the drawings were considered to be unacceptable or below grade level. The desired level for this task would be to see the majority of scores in the 5-7 range (two markers). The results, however, indicate clearly that students do not get enough opportunity to draw from life. They need to be taught how to observe, what to look for, and how to record. These are pre-requisite skills for further drawing and development of ideas. Most Grade 5 students, given enough practice in previous grades, could develop their skills to a score of 5 or more. Teachers should have higher expectations of what their students can achieve as teacher expectations may influence student performance.

C. Produce Works of Art that Contain Various Visual Concepts

Nixerplex required that students demonstrate texture on a two-dimensional surface. This refers to the application of surface treatment through line, value, or contrast in both creature and background.

- 7% scored in the 5-6 range
- 47% scored 4
- 44% scored in the 2-3 range - much below the expected level for that age.

Students achieved better scores on this portion of the task but the scores indicated that this is a weakness.

D. Demonstrate Knowledge and Application of Media and Techniques

Item # 9 Knowledge of terminology of Art was rated as "unsatisfactory" by the Interpretation Panel. Correct student response ranged between 32% and 60% (see Table 5). A satisfactory level of achievement as determined by the Panel was 80% on all but one item (9e = 50%). It is possible that students may have had difficulty with the style of the question or that the reading level may have been difficult.

Item #13 Two-dimensional materials predominated in the range of materials used in the schools (crayons 96%, pencils 95%, paint 93%). Materials that are often considered messy were used much less (oil pastels 57%, charcoal 27%). Three-dimensional materials were used much less often (clay 71%, papier-mâché 59%, plaster of Paris 31%).

Item #14 In the selection of Art activities, those which used traditional materials and those easier to obtain, dominate. The "I don't know" answers may be partially attributable to a weak understanding of the terms (see item #9). While 81% of students indicated they had drawn an object while looking at it, there appears to be some contradiction with the results of the show drawing (see IIb).

Conclusions and Recommendations

Refer to pages 50 and 51.

III. ART APPRECIATION

A. Knowing - students are expected to demonstrate knowledge of artistic styles, art history, media, and techniques.

Item #16 Student response to this item in terms of technique/style was 11% in both A and B. This may indicate that students have not had enough exposure to and discussion of different techniques, artistic styles, or media.

Item #17 Student response to this question was considered "unsatisfactory". This may be partially due to not understanding the terminology or difficulty with the structure of the question.

Item #18 Seventy-five percent of Manitoba students cannot name at least one artist. It seems that students are not taught the names of artists as part of art appreciation. This was a very disappointing response as children should be exposed to the names of artists in some area, if not in Art at least in Language Arts. It seems that it is not part of our culture to name artists yet every child could probably name a hockey player.

Item #21 An important way to learn about art is to discuss your own work or that of other students. Thirty-eight percent of students indicated they had "never" talked about their own art work or the work of other students. Fifteen percent indicated that they had done this only once. An extremely valuable teaching opportunity is being neglected here.

Item #22 An important way to learn about art is to look at and discuss works of art done by artists. Forty-seven percent of students responded that they "never" discussed works of art. This relates to the strong negative response to being able to name artists in item #18. It may be noted that where the teacher was both a classroom teacher and a specialist, there was more discussion of works of art by artists.

B. Judging - students are expected to make and justify aesthetic judgments with regard to a work of art

Item # 3 Thirty-nine percent of students thought the best reason for judging a work of art good was "The objects are drawn in a natural way". This demonstrates that realism is the way in which children value art. The correct response is concerned with unity and composition. Only 33% of students chose this. It appears that students have not really been taught about evaluation of art. The Interpretation Panel felt the language and level of the question may have been too difficult for this age level.

Item #11 Seventy-one percent of students said that cost is a major factor in commenting on artists' works of art. This appears to be a reflection of the materialistic views of our society. Personal likes and dislikes were chosen as another good reason for judging works of art.

Sixty-nine percent said "no" to "A good painting must look like something real". This contradicted their response in item #3. Students felt that understanding art and being able to express themselves through art is important. They felt more time should be spent on Art in schools.

Item #12 While students considered buildings to be works of art ("very satisfactory"), they did not necessarily consider cars, furniture, or toys as works of art ("marginal" to "unsatisfactory"). Students do not yet recognize that design is everywhere.

Item #15 In evaluating whether a picture was a work of art, students referred to:

'realism' and subject matter - 31%
aesthetic considerations - 25%
technical considerations - 15%
subject matter - 12%

Students were limited to a realistic view in judging a work of art. They were not adequately using other criteria.

Item #16 Again, realism (subject matter) was overwhelming as a choice for judging a work of art (16A - 81% and 16B - 63%).

Item #21 Responses here demonstrated that students have not had adequate opportunity or practice in talking about their own works of art or that of other students.

Item #22 Responses here demonstrated that students have not had adequate opportunity or practice in discussing works of art done by artists.

C. Valuing - students are expected to respond to questions on their attitudes and extra-curricular activities related to art

Sixty-three percent of students demonstrated open-mindedness in accepting freedom of expression or artistic licence in a work of art. This was considered "marginal" by the Interpretation Panel. It is desirable that students be more open-minded with regard to freedom of artistic expression.

Item #11 Discussion under IIIB

Item #12 Students valued buildings as works of art but not necessarily toys, furniture, or cars.

Item #19 An indication of a greater need for more "teaching of Art" in schools was given by students as 67% thought it should be taught more often.

Item #20 Seventy-three percent of students demonstrated interest in taking art classes after school.

Item #21 Students do not have enough opportunity to discuss their own work or that of other students.

Item #22 Students do not have enough opportunity to discuss the works of artists.

Item #23 Few students visit art shows after school hours. A majority of students are drawing and doing other art activities at home.

Conclusions and Recommendations:

Refer to pages 51 to 53.

CONCLUSIONS AND RECOMMENDATIONS

I. VISUAL AWARENESS - Conclusions

1. Students had good observational skills in naming concrete objects in a work of art.

Conclusions - Visual Awareness (Cont'd.)

2. Students could "satisfactorily" identify both activity and setting on the basis of visual clues.
3. Students could "satisfactorily" identify the theme of a work of art on the basis of visual clues.
4. Students could respond easily to the subject matter of a work of art.
5. Students did not respond easily to concepts of design, technique/style, emotive qualities, etc., in a work of art.
6. Students did not adequately know the concepts of still life, portrait, and landscape.
7. Students demonstrated a weak understanding of terminology of the language of art (e.g., line, contour line, shape, texture, value).
8. Students did not adequately use principles and elements of design to discuss similarities and differences between works of art.
9. Students demonstrated difficulty in identifying the feelings or expressive content in a work of art.

Recommendations

1. That the use of visual clues (observation) should continue to be emphasized to identify theme and subject matter, and the expressive content (feelings and emotions) in a work of art.
2. That more emphasis and exposure be given to the terminology of art.
3. That more emphasis be placed on the elements and principles of art.
4. That more emphasis be placed on identifying techniques/style in works of art.

II. ART PRODUCTION

Conclusions

1. Students did not create imaginative works.
2. Students did not show evidence of thinking for themselves.
3. Students did not draw well from "life".
4. Students did not indicate enough expertise in how to observe, what to look for, and how to record.
5. Students did not adequately depict texture in two-dimensional media.
6. Students demonstrated a weak understanding of the terminology of art.

7. Students were being exposed to a limited range of materials.
8. Students were not being exposed enough to three-dimensional materials.
9. Student work indicated a superficial treatment and a lack of development of imaginative ideas.
10. Students showed a tendency toward stereotypes and derivatives in their drawing.

Recommendations

1. That students be provided with more opportunities to explore fantasy and imaginative works.
2. That students be exposed more to fantasy works of art with the opportunity to discuss them.
3. That opportunities be provided for students to discuss their own imaginative drawings.
4. That students need to "think" for themselves.
5. That students need positive and critical encouragement to explore fully their ideas and to develop further their skills and works of art by concentrating on design (detail, texture, emotive quality, etc.).
6. That students be encouraged not to be satisfied with quick solutions to the drawing task but to develop their imaginative ideas more fully.
7. That more opportunity be provided for students to practise drawing from "life".
8. That students be taught how to observe, what to look for, and how to record.
9. That teachers should have higher expectations of what their students can achieve.
10. That students be given more direction and practice in how to depict various two-dimensional elements in their art work, e.g., texture.
11. That students have adequate opportunity to practise various visual conceptions.
12. That emphasis be given to the language of art.
13. That students be exposed to a wider range of media, including three-dimensional materials, with some opportunity to develop mastery.

III. ART APPRECIATION

Conclusions

1. Students could not adequately discuss works of art in terms of technique, artistic style, or media.
2. Students did not recognize different techniques, styles, or media.

3. Students did not look at and discuss their own works of art enough or those of other students.
4. Students did not look at and discuss the works of art done by artists.
5. Students had a "realistic" view in their approach to evaluating a work of art at this age.
6. Students relied on personal likes and dislikes to judge a work of art.
7. Students did not apply concepts of design in evaluating a work of art.
8. Students did not have skills necessary to judge all aspects of a work of art.
9. Students did not have adequate opportunity to practise using art appreciation skills.
10. Students did not adequately express open-mindedness and flexibility with regard to artistic license and different forms of artistic expression.
11. Students did not recognize that design is everywhere in the natural and constructed environment.
12. Students felt more Art should be taught in schools.
13. Students felt that understanding art is important.
14. Students felt that being able to express themselves through art is important.
15. Students felt more time should be spent on Art in school.
16. Students were interested in taking art classes after school hours.
17. Students did not have enough opportunity to talk about
    a) their own works of art;
    b) the works of other students; and
    c) the works of artists.
18. Students demonstrated difficulty in identifying the feelings or expressive content in a work of art.

Recommendations

1. That more time be spent "teaching" about art.
2. That emphasis be given to art appreciation.
3. That various criteria for judging works of art be taught to students.
4. That more opportunity be provided for students to practise skills in art appreciation.
5. That emphasis be given to the use of visual clues to identify the expressive content (feelings and emotions) in a work of art.
6. That students be exposed to a variety of styles and techniques of art including non-representational.

7. That more time be provided for exposure to and study of the works of artists.
8. That works of art of students and artists be looked at and discussed in terms of media, technique, subject matter, history, and style.
9. That students be encouraged to pursue their interests in art outside of school.
10. That more after school art classes be offered.
11. That students be encouraged to visit art galleries, local art shows or exhibits, art studios, etc.

CORRELATIONS

While in the original design of the test it was hoped that a comparison could be done between the performance of a class with an art specialist and one without, this was not possible due to the lack of a clear definition of the term specialist, the small size of the sample, and especially the small numbers indicating that they were being taught by a specialist.

Items #2 and 23c. Sixty-seven percent of students want Art more often in school. Seventy-three percent of students would attend art classes after school.

Sixty-one percent of students who drew often at home would attend art classes outside of school time.

Ninety-five percent of students who drew often or sometimes when at home indicated they would attend an art class offered outside of school hours. There is a significant relationship between the amount of time students do art at home and whether or not they would attend an art class outside of school time.

Item 23c and Shoe Drawing. Students who drew often at home performed significantly better on the shoe drawing.

Item 23c and Nixerplex. Students who drew often at home performed significantly better on the imaginative and integrative aspects of this task.

Drawing at home (practice) seems to have a significant effect on general performance.

Shoe Drawing and Nixerplex. There was a strong relationship between how students did on the more technical drawing and the imaginative drawing. A student who did well on one drawing did well on the other; a student who performed poorly, performed poorly on both.

Nixerplex (imagination) and 23d. Students who did other art activities at home did better on imaginative drawings.

OVERALL CONCLUSIONS AND RECOMMENDATIONS

Conclusions

In general, student performance indicated that grade 5 students in Manitoba were achieving what might be expected of students at this level who received no instruction in Art in school. (This is an assumption of the T.A.C. as the distribution of marks was heavily weighted toward the low end of the scale.) Students' performance on drawing tasks seemed to be higher for those students who drew "often" on their own. This may indicate that much of what students do know or accomplish in Art might be attributed as much to what they learn outside of school, or outside of Art classes in school, as to what they learn in Art class.

There are certain concepts, information, and knowledge about Art which must be taught in a formal way through visual and/or verbal means. Test results indicated that knowledge and application of these art concepts and terminology was weak; and that students had little information about art works, artists, and how to evaluate art.

1. In the area of visual awareness, recognition and description of subject matter was the strength (i.e., considered "satisfactory"). There was a huge spread between this and the recognition and description of elements and principles of art.

   [Note. As expressive content is felt to apply more to art appreciation, it is discussed under that section.]

2. Students achieved poorly on two types of art production activities: drawing from imagination as well as drawing from "life", i.e., real objects.

   The expression of imaginative ideas in a drawing was inadequately done.

   Most students lacked experience in drawing from still life (shoe). With adequate formal instruction and experience, most marks would be expected to be around 6. There was an extreme range between top and bottom scores. There were very few students with high achievement and few with average achievement. Seventy-five percent had 5 or less which is considered unacceptable for grade 5 life-drawing skills.

   Students' knowledge of art concepts was weak and was not applied satisfactorily in their art production activities.

3. Art appreciation was the weakest of the three areas covered in the test. Little attention was being placed on art appreciation as opposed to art production in Art programs. Students could identify concrete objects, or subject matter in art works

> but tended to be less prepared to identify less concrete aspects or qualities, such as theme, mood, setting, or expression of emotion. Students did not fully understand how artists use the treatment of the subject matter and particular elements and principles of art to express certain feelings and moods in a work of art.
>
> Students were not very aware of the various ways art can be viewed, responded to, and interpreted or evaluated. Students lacked an open-minded approach to art appreciation and did not realize that art exists in various forms in their own environment as well as in art galleries and museums.

These three aspects are emphasized in the K-6 Art Curriculum Guide. Some teachers may not have implemented the goals and objectives in all three areas of their Art teaching.

Students who spent more time drawing at home did do better on the test, therefore, more time spent on Art does give better results. More time needs to be spent on Art in school. The new Art curriculum introduced in September, 1983, recommends 90-120 minutes per cycle for Art. The February, 1983 Assessment indicated that 85-90% of students get 90 minutes or less of Art class time per cycle. Most students are not receiving even the minimum time requirement for Art (90 minutes per cycle) or integration with other subjects (an additional 30 minutes per cycle) as recommended in the Curriculum Guide.

It was clearly evident from the Assessment that students enjoyed Art, would like to have more instruction time, and that many were spending time involved in art activities outside of school time. Students viewed Art as an important subject in school. Teachers need to become aware of the importance of art in students' lives at this level and to give it due emphasis in their program.

Recommendations

It is a general recommendation, therefore, that instruction in Art classes be intensified, both qualitatively and quantitatively, and be more carefully structured to ensure that students are developing in Art as they move through the school program. Specific suggestions as to how this might be done are contained in the elementary and junior high Art Curriculum Guides.

1. More focus on visual awareness is needed, with emphasis on the recognition and description of elements and principles of Art.
2. In art production, students need to be strongly encouraged to develop their ideas fully rather than just recording a quick solution to a problem.

Recommendations (Cont'd.)

3. Students need considerable opportunity to discuss their ideas, to practise drawing them, and to discuss the results.
4. The skills of drawing from imagination and from "life" need to be developed through more practice.
5. Students need more opportunity and guidance in drawing in school to develop expression as well as technical abilities and to recognize various qualities in their drawings and other art works.
6. Students' knowledge of art concepts needs to be applied in their art production activities.
7. Students should learn about art through producing it as well as looking at and discussing their own, other students', and artists' work.
8. In art appreciation, students need to understand how an artist uses the treatment of the subject matter and particular elements and principles of art to express certain feelings and moods in a work of art.
9. Students need more exposure to and direction in interpreting the expressive content of a work of art.
10. Art appreciation skills need to be taught to students.
11. Students need to be more aware of the various ways art can be viewed, responded to, and interpreted or evaluated, especially by using visual clues. Looking at art, whether student work or artists' works, and talking about and reading about art are important in developing these abilities.
12. Students should be helped to develop a more open-minded approach to art appreciation and be helped to realize that art exists in various forms in their own environment as well as in art galleries and museums.

Recommendations for Teachers

1. Teachers should familiarize themselves with the revised 1983 Art Curriculum Guide.
2. Teachers should familiarize themselves with resources available for the implementation of the Art curriculum.
3. Teachers should implement the goals and objectives of the Curriculum Guide in all three areas of their Art teaching.
4. Teachers should take the responsibility for their own professional development in Art.
5. Teachers should allocate the time recommended by Manitoba Education in their timetables.

Recommendations for Teachers (Cont'd.)

6. Teachers should become aware of the importance of art in students' lives and give it due emphasis.

Recommendations for Administrators

1. Administrators should familiarize themselves with the goals and objectives of the Art Curriculum Guide.
2. Administrators should provide support and encouragement to teachers in their implementation of the Art program.
3. Administrators should see that classes are scheduled and have the time allocations recommended by Manitoba Education.
4. Administrators should provide release time for teachers to attend professional development in-services in Art.
5. Administrators should provide adequate resources for implementation of the Art curriculum.

Recommendations for School Divisions

1. One person or committee should be appointed per division to be responsible for implementation of the Art curriculum and to provide consultant support.
2. Adequate resources should be made available for implementation of the Art program (visuals, materials, films, slides, etc.).

Recommendations for Teacher Education

1. There should be increased emphasis on the new Curriculum Guide in teacher preparation.
2. Graduate level programs should be provided for the development and retraining of teachers in the arts.
3. Opportunities should be provided for generalist student teachers to develop expertise in art education.

Recommendations for Manitoba Education

1. Manitoba Education should increase its consultant services in Art.
2. Manitoba Education should increase services to teachers through:
    a) professional development,
    b) additional resources, and
    c) supplementary materials to the Curriculum Guide, particularly in the areas of art appreciation and visual awareness.

Recommendations for Manitoba Education (Cont'd.)

3. A follow-up assessment should be done in the spring of 1988.

4. Additional staff should be appointed for Curriculum Guide implementation to work with divisional implementation teams.

5. A steering committee should be established to:

   a) provide feedback on implementation progress, and
   b) provide direction for improvement in the area of art education.

CHAPTER IV

TEACHER AND ADMINISTRATOR SURVEY

The Teacher and Administrator Surveys were designed to collect information which would assist in the general interpretation of the student assessment data and be of value to curriculum development committees, curriculum services personnel, as well as to teachers. Factors such as time spent on expressive arts courses, program components and performance, background of teachers, facilities, equipment and supplies, attitudes, and evaluation are incorporated in these Surveys. The data and their analysis will not provide cause-and-effect relationships, but will give a cross section of opinion and background. The general information obtained does not explain specific student results, but does establish generalities regarding programs. Recommendations based upon the Survey data are presented at the conclusion of this Chapter.

The Survey

The Survey consists of a questionnaire which was sent to a sample of arts teachers at all grade levels across the province and to administrators. Overall, 1 089 teachers were randomly selected for the Survey. This represents 25% of all arts teachers in Manitoba.*

The selection of teachers to receive the questionnaire was based upon the annual Professional School Personnel Forms. Teachers who did not indicate that they taught Art, Music, Dance, or Drama were not included in the sample. Others who might teach aspects of these subjects, such as Physical Education and Language Arts teachers, were likewise not included. The information in the survey of Dance and Drama especially is thus under-reported and this point must be kept in mind when interpreting the results.

A French language version was also used for the purpose of collecting information; responses from this version have been incorporated into the overall Survey. The Survey design used a stratified sample of teachers in the arts. Percentages were weighted to reflect the proportions in each stratum.

The intent of the questionnaire was to provide a broad survey of teachers in the four areas: Art, Dance, Drama, and Music. While the student assessment dealt with grade 5 only, the questionnaire sought information from teachers at all grade levels.

During the development stage, each questionnaire was critically examined by the Art and Music Technical Advisory Committee, the Joint Committee on Evaluation, Manitoba Education's Planning and Research Branch, and the Manitoba Bureau of Statistics. Preliminary versions were field-tested in schools and revisions were made based upon information and advice from these groups.

*Return rate was 73%. (In addition, 24% of the school principals were included in the sample. Their return rate was 86%.)

The questionnaires were self-administered. Strict confidentiality was maintained. Results were analyzed for the province as a whole with no individuals, schools, or school divisions being identified.

ART

The teacher questionnaire revealed that of those who were classified as Art teachers, 95.4% considered themselves as generalists and 4.6% considered themselves as specialists. Only 0.3% were itinerant teachers.

A generalist was defined in the Survey as a teacher with less than one-third of total teaching time devoted to any of the arts areas while a specialist devoted one-third or more of total teaching time to the arts.

A. General Information

Virtually all Art courses in Grades K-9 were offered on a full-year basis but, in senior high schools, semester courses slightly outnumbered full-year courses.

Departmental guidelines state that K-6 Art must be taught for 120 minutes per six-day cycle or 20 minutes per day and for 180 minutes per six-day cycle in Grades 7-9 if offered. The most common allocation of instruction time in Grades 1-6 was 60 minutes per cycle. The second most common time was 90 minutes. Very little Art was taught in Kindergarten but where it was, 40 minutes per cycle were usually devoted to Art instruction. Compared with the K-6 level, a smaller proportion of students received Art instruction at the junior high level. Instruction in Grade 7 was mainly 120 minutes per cycle closely followed by 60, 90, and 150-200 minutes. Grades 8 and 9 had allocations of mainly 150-200 minutes followed by 120 minutes. Senior high Art students received mainly over 200 minutes of instruction or 150-200 minutes per cycle.

Teachers in K-6 Art classes listed drawing and painting as their main teaching activities. Collage-mosaics and printmaking (not in K) occurred a little less often. Other activities taught, in rank order, were sculpture and construction, fabric and fibre (not in K), art appreciation (not in K), and ceramics.

A similar ranking occurred in Grades 7-9. Activities were more diversified and the teaching of drawing and painting, although still ranked first and second, did not dominate. Sculpture and construction, ceramics, and art appreciation were taught more often. There was less emphasis on collage/mosaic and fabric and fibre. Grades 10-12 teachers spent most time teaching drawing and painting followed closely by, in order of decreasing time, sculpture and construction, art appreciation, art history, ceramics, printmaking, collage/mosaic, and fabric and fibre. Photography/film was taught a little in some Grades 2-11 and some architecture and environmental studies were taught in all grades but mainly K-9.

B. Personnel

In terms of formal education, 30.9% of the Art teachers had a B.Ed. with one or two courses in Art or Art methods, 3.1% had a B.F.A., 1.9% had a B.Ed. with an Art major, and smaller percentages had various other degrees. Of the 5.9% who were working towards a degree, diploma, or certificate, 4.5% were taking B.Ed. with one or two courses in Art or Art methods. Twenty-one percent had Art training other than the degrees listed, especially in design (5.5%), calligraphy (4.1%), and teacher certification with some relevant courses (3.7%). Nearly half (45.5%) of the teachers who responded did not have any of the qualifications or training as listed in the questionnaire.

When asked about the adequacy of the education they had received for teaching Art, 3.9% responded it was "very adequate", 33.6% felt it was "adequate" and 61.0% felt it was either "inadequate" or they had no formal training related to teaching Art.

Most teachers felt professional development experiences were required to reinforce the education they had received. The best form would be 6-20 hours (several days) of workshops (48%). Another 16.7% felt 3-5 hours (half day) workshops would be sufficient, 10.9% wanted an intensive refresher course and 9.1% wanted a year of full-time study away from the classroom.

Item 9 asked teachers how many professional development opportunities they had participated in during the last two years. S.A.G. conferences were attended twice by 57.4% of the teachers and once by 18.6%, 29.7% visited other teachers' classrooms or another school once or twice. A further 14.8% did this 3-6 times. Exhibiting artists visited 28.2% of the teachers once or twice and visited 11.4% 3-6 times; 27.5% visited one or two exhibits and a further 18.6% visited 3-6 exhibits; 22.7% had attended a workshop presented by other Art teachers and 12.4% had been to 2-6 workshops.

C. Program

One public and school show per year was reported by 29.1% of the teachers, 9.2% reported two, and 5.3% reported three or more per year.

On average, 46.5% of the teachers perceived the school and community as feeling public and school events given by the school were sufficient in number but 17.4% perceived that the students felt there were too few. Overall, 36.7% of the teachers felt they did not know how these events were received.

Two-thirds of the Art teachers did not supervise any arts extra-curricular activities, 11.1% spent less than five hours while 18.2% spent 5-40 hours supervising.

In order to attain the objectives of teaching Art (Table 6), over half of the respondents felt curriculum resources, their background/training, facilities and equipment, and teacher support aided them. Student interest was the most significant aid

whereas community support was somewhat neutral. Areas of concern are the proportions of teachers who felt their background/training, facilities and equipment, and in-school organization were obstacles to their teaching.

TABLE 6

Attaining Art Objectives

Factors	Major or Minor Aid	Neither Aid nor Obstacle	Major or Minor Obstacle	No Response
a) Curriculum resources (including Manitoba Education guidelines, textbooks)	55.1	28.6	7.2	9.1
b) My background/training	51.6	18.4	22.4	7.6
c) Facilities, equipment, supplies. .	52.1	10.7	30.1	7.1
d) Administrative support	46.8	40.8	4.4	8.0
e) Student interest	76.8	13.0	3.4	6.8
f) Teacher support.	56.5	31.5	3.3	8.7
g) Community support.	25.4	61.0	4.4	9.2
h) In-school organization (time-tables, class size, etc.).	27.4	36.9	27.5	8.2

D. Facilities, Equipment and Supplies

Art teachers had a variety of rooms in which to teach their subject: 53.8% had to contend with any space available which might be used for other than Art while 42.8% had a classroom, multi-purpose space or space designed for Art teaching.

Teachers felt the nature of the Art room was "very appropriate" (10.9%), "appropriate" (32.6%), "somewhat inappropriate" (22.9%), and "inappropriate" (17.6%).

The quality of the Art equipment and supplies in their schools was judged to be "excellent" by 6.7%, "good" by 39.2%, "fair" by 36.9%, and "poor" by 16.0%.

The teachers regarded funding for Art as "adequate" (50.2%), "inadequate" (27.4%) and 12.9% did not know.

E. Attitudinal

Art was viewed as "equally important" compared with other subjects by 60.6% of the teachers, as "less important" by 35.2% and "more important" by 1.8%.

Evaluation was most commonly undertaken by the principals (46.0%) but for 43.7% of the Art teachers no one evaluated their programs. Co-ordinators and/or outside resource persons and/or department heads evaluated 9.8% of the teachers.

Twenty-nine percent of the sample were "dissatisfied" with the process of

evaluation in their schools, 42.4% were "satisfied" and 19.3% "don't know".

In the final item, 80.2% felt the time allotted for Art instruction was "adequate" and 14.2% disagreed.

MUSIC

The teacher questionnaire revealed that of those who were classified as Music teachers, 71.2% considered themselves as generalists and 28.8% considered themselves as specialists. Seven percent were itinerant teachers.

A generalist was defined in the Survey as a teacher with less than one-third of total teaching time devoted to any of the arts areas while a specialist devoted one-third or more of total teaching time to the arts.

A. General Information

Virtually all Music courses in all grades were offered on a full-year basis but, in senior high schools, 16-22% of the courses were taught on a semester basis.

Departmental guidelines state that K-6 Music must be taught for 120 minutes per six-day cycle or 20 minutes per day and for 180 minutes per six-day cycle in Grades 7-9 if offered. The most common allocation of instruction time in K-6 was 60 minutes per cycle with 30 minutes (K) or 90 minutes (Grades 1-6) as the second most common time. In junior high schools, where Music was taught to a smaller proportion of students, 150-200 minutes per cycle was normal followed by 120 minutes. Senior high Music students mostly received 150-200 minutes of instruction or over 200 minutes per cycle.

Teachers of K-6 Music classes listed choral-vocal as their main teaching activity, with music listening a strong second. Orff (K-4) and recorder (Grades 5 and 6) followed. A variety of other activities such as music history and musical theatre were taught but at a significantly lower rate. Fewer teachers at the junior high level taught Music. Choral/vocal, however, still ranked first in Grade 7 but in Grades 8 and 9 they taught mainly band. Music listening and band in Grade 7 and choral/vocal and music listening in Grades 8 and 9 were followed by music history and guitar. Other activities such as recorder, orchestra/string, and musical theatre were taught less frequently. Senior high Music teachers spent most time with band then, to a much lesser extent, music history and music listening, choral/vocal, and musical theatre.

B. Personnel

In terms of formal education, Music teachers had a wide range of degrees. The most common were a B.M.E. (9.4%), a bachelor's degree with a Music minor (7.3%) or major (4.6%), and a B.Mus. (4.0%). Just over 10.0% of the Music teachers who responded had or were working towards certification in Orff, 11.9% had voice training up to degree level, 38.9% had instrumental training up to degree level while 4.9% had this training at degree level.

When asked about the adequacy of the education they had received for teaching Music, 13.7% felt it was "very adequate", 37.4% felt it was "adequate" and 44.8% felt it was either "inadequate" or they had no formal training related to teaching Music.

Most teachers felt professional development experiences were required to reinforce the education they had received. The best form would be 6-20 hours (several days) of workshops (40.2%). Another 17.2% felt 3-5 hour (half-day) workshops would be ideal, 14.6% wanted a year of full-time study away from the classroom and 13.1% wanted an intensive refresher course.

Item 9 asked teachers how many professional development opportunities they had participated in during the last two years. S.A.G. conferences were attended by 65.6% and once by 17.3% and 26.8% had visited or been visited by performing musicians once or twice. A further 21.5% had done this 3-6 times. Twenty-three percent had attended one or two workshops presented by musicians and 20.1% had met with other Music teachers once or twice and 15.3% had met with other teachers 3-6 times.

Meetings with other Music teachers were regarded as "very useful" to their Music programs by 28.7% and "fairly useful" by 30.3% of the teachers. S.A.G. conferences were similarly regarded by 24.3% and 48.4% respectively as were workshops presented by other teachers (22.6% and 29.3%), visits to other teachers' classrooms or other schools (25.5% and 31.3%), visits to performances (21.3% and 32.7%), visits by performers (21.9% and 25.1%) and workshops presented by musicians (14.5% and 16.4%). Divisional meetings were "fairly useful" to 24.9% of the teachers.

C. Program

One public school performance per year was reported by 25.8% of the Music teachers, 20.7% reported two, 12.8% reported three, and 30.5% reported four or more per year.

On average, 53.8% of the teachers perceived the school and community as feeling public and school events given by the school were sufficient in number but 20.2% perceived that the students felt there were too few. Overall, 28.4% of the teachers felt they did not know how these events were received.

Forty-six percent of the teachers did not spend any time supervising arts extra-curricular activities, 10.6% spent five hours or less while 28.0% spent 5-40 hours supervising.

In order to attain the objectives of teaching Music (Table 7), over half of the respondents felt their background/training, curriculum resources, facilities and equipment, administrative support and teacher support aided them. Student interest was the most significant aid. Areas of concern are the proportions of teachers who felt their background/training, facilities and equipment, and in-school organization were obstacles to their teaching.

TABLE 7

Attaining Music Objectives

Factors	Major or Minor Aid	Neither Aid Nor Obstacle	Major or Minor Obstacle	No Response
a) Curriculum resources (including Manitoba Education guidelines, textbooks)	59.0	23.1	8.1	9.8
b) My background/training	66.1	6.5	20.4	7.0
c) Facilities, equipment, supplies	56.1	11.7	24.3	7.9
d) Administrative support	56.7	29.3	5.8	8.2
e) Student interest	75.0	10.9	5.7	8.4
f) Teacher support.	59.2	26.2	6.0	8.6
g) Community support.	45.8	40.6	4.8	8.8
h) In-school organization (timetables, class size, etc.). . .	34.0	29.4	26.4	10.2

D. Facilities, Equipment and Supplies

Music teachers had a variety of facilities: 38.1% had to contend with any space available which might also be used for other than Music while 70.2% had a classroom, multi-purpose space or space designed for Music teaching. (N.B. Some schools had more than one space for Music.)

Teachers felt the nature of the Music room was "very appropriate" (14.3%), "appropriate" (36.7%), "somewhat inappropriate" (20.5%), and "inappropriate" (12.0%).

The quality of the music equipment and supplies in their schools was rated as "excellent" by 9.3%, "good" by 42.6%, "fair" by 29.4%, and "poor" by 14.5%.

The teachers regarded funding for Music as "very adequate" (5.8%), "adequate" (47.0%), "inadequate" (25.6%), "non-existent" (6.8%), and 11.9% did not know.

E. Attitudinal

Two-thirds of the teachers considered Music to be "equally important" as other subjects, 23.3% considered it "less important", but 6.0% considered it is "more important".

Evaluation was most commonly undertaken by the principals (60.4%) or a co-ordinator (20.0%) but for 24.7% of the teachers no one evaluated their programs.

One-third of the teachers were "dissatisfied" with the process of evaluation in their schools, 42.4% were "satisfied" and 14.4% indicated they did not know whether they were satisfied with the process or not.

Two-thirds felt the time allotted for Music instruction was "adequate" while 25.8% felt it was "inadequate".

DANCE

Dance is not fully established as part of the school curriculum and, as it may or may not be taught as a separate subject, specific data is more difficult to come by than for Art and Music. Only those who taught Dance as a subject were included. It was not possible to survey non-arts teachers who may have used Dance as part of their instruction, e.g., Physical Education. Thus, only a limited number of teachers could be selected to respond to this section of the questionnaire. This part of the Report may, in fact, under-state the situation in Dance. The teacher questionnaire revealed that of those who were classified as Dance teachers, 96.8% considered themselves as generalists and 3.2% considered themselves as specialists. No itinerant Dance teacher completed the Survey.

A generalist was defined in the Survey as a teacher with less than one-third of total teaching time devoted to any of the arts areas while a specialist devoted one-third or more of total teaching time to the arts.

A. General Information

Most Dance courses in Grades K-4 were offered on a full-year basis but 11-25% of the courses were offered on a semester basis. Semester courses in Grades 5-7 were more common than full-year courses. When Dance was offered in Grades 8 and 9, it was for the full year. Dance was not taught in Grades 10-12.

The most common allocation of instruction time in Grades K-3 was 30 minutes per cycle then 20 minutes (Grades 1 and 2) and 130 (K and 3). Twenty minutes was most common in Grade 4 and 150-200 minutes in Grades 5 and 6. In Grades 7 and 8, 130 minutes was typical while 60 minutes in Grade 9 was normal.

Teachers in all grades except Grades 1 and 8 listed folk dancing as their main teaching activity. In K-3, perceptual motor rhythm activities were taught next followed by, to a somewhat lesser extent, creative movement, dance aerobics, and modern dance. Modern dance and creative movement ranked highly in Grades 4-9. Ballet was taught only in Grades 7-9 but received low priority except in Grade 9 where it had equal importance with other activities. There was no indication that perceptual motor rhythm activities were taught in Grades 5 and 7-9. It should be remembered, however, that this may have been taught in Physical Education.

B. Personnel

In terms of education, very few Dance teachers had formal qualifications relating to teaching Dance. The most common degree was a B.Ed. with a Physical Education major (6.5%) or minor (3.8%). More teachers had qualifications other than those listed: 12.9%

had one or more courses not specifically mentioned as part of a degree, 8.6% had experience with a dance troupe and 11.8% had training through workshops or in-services. Nearly two-thirds (63.4%) of the Dance teachers who responded did not have any of the qualifications or training as listed in the questionnaire.

When asked about the adequacy of the education they had received for teaching Dance, 14% felt it was "very adequate", 22.1% felt it was "adequate", and 64.0% thought it was either "inadequate" or they had no formal training related to teaching Dance.

Nearly all teachers felt professional development experiences were required to reinforce the education they had received. The best form would be 6-20 hours (several days) of workshops (46.2%), followed by an intensive refresher course (21.0%), a year of full-time study away from the classroom (10.8%), and 3-5 hour (half-day) workshops (7.5%).

Item 9 asked teachers how many professional development opportunities they had participated in during the last two years. S.A.G. conferences were attended twice by 60.8% of the Dance teachers and once by 13.4%, 36.6% visited other classrooms or schools once or twice and 33.3% attended one or two workshops presented by other Dance teachers. A further 12.9% attended 3-6 workshops. Performing artists visited 32.8% of the teachers once or twice and visited 15.6% 3-7 times, 28.5% met once or twice with other Dance teachers and a further 17.8% met other teachers 3-6 times. Performances were attended once or twice by 25.8% but 21.6% attended 3-7 times.

Meetings with other Dance teachers were regarded as "very useful" to their Dance programs by 22.6% and "fairly useful" by 34.4% of the teachers. S.A.G. conferences were "fairly useful" to 63.4%. Workshops presented by other Dance teachers were "very useful" to 25.8% and "fairly useful" to 28.5%. Visits to other teachers' classrooms and to other schools were similarly regarded by 26.9% and 26.3% respectively as were visits by performing artists (26.9% and 20.4%).

C. Program

One public and school performance per year was reported by 34.4% of the Dance teachers, 10.2% reported two, 15.1% reported three, and 5.4% reported four per year.

Just under half (47.6%) of the teachers perceived the school and community as feeling public and school events given by the school were sufficient in number. Overall, 31.9% of the teachers felt they did not know how these events were received.

Over half (54.8%) of the teachers did not spend any time supervising arts extra-curricular activities, 2.7% spent less than five hours while 37.7% spent 5-40 hours supervising.

In order to attain the objectives of teaching Dance (Table 8), over half of the respondents felt their background/training aided them. Student interest was the most significant aid. Areas of concern are the proportions of teachers who felt their back-

ground/training, facilities and equipment, and in-school organization were obstacles to their teaching.

TABLE 8

Attaining Dance Objectives

	Major or Minor Aid	Neither Aid Nor Obstacle	Major or Minor Obstacle	No Response
a) Curriculum resources (including Manitoba Education guidelines, textbooks).....	42.5	33.3	6.0	18.2
b) My background/training	60.8	18.8	17.2	3.2
c) Facilities, equipment, supplies	39.8	24.2	21.0	15.0
d) Administrative support	46.3	43.0	2.2	8.5
e) Student interest	69.4	17.7	-	12.9
f) Teacher support	47.3	36.6	3.3	12.8
g) Community support	38.2	44.6	9.7	7.5
h) In-school organization (timetables, class size, etc.)	32.3	29.6	30.7	7.4

D. Facilities, Equipment and Supplies

Dance teachers had a variety of rooms in which to teach their subject: 45.2% had to contend with any space available which might also be used for other than Dance while 56.4% had a classroom, multi-purpose space or space designed for Dance instruction. (N.B. Some schools had more than one space for Dance.)

Teachers felt the nature of the Dance room was "very appropriate" (17.8%), "appropriate" (32.1%), "somewhat inappropriate" (13.7%), and "inappropriate" (12.9%).

The quality of the Dance equipment and supplies in their schools was rated as "excellent" by 1.1%, "good" by 35.0%, "fair" by 23.7%, and "poor" by 26.9%.

The teachers regarded funding for Dance as "adequate" (45.2%), "inadequate" (21.0%), "non-existent" (15.6%), and 8.6% did not know.

E. Attitudinal

Two-thirds of the teachers considered Dance to be "equally important" compared with other subjects and 22.1% considered it "less important".

Evaluation was most commonly undertaken by the principals (31.2%) but for 46.8% of the Dance teachers no one evaluated their programs. Co-ordinators and/or outside resource persons and/or department heads evaluated 17.8% of the teachers.

Over one-third of the teachers were "dissatisfied" (35.5%) with the process of evaluation in their schools, 31.2% were "satisfied" and 18.8% indicated they did not know whether they were satisfied with the process or not.

Two-thirds felt the time allotted for Dance instruction was "adequate" while 25.8% felt it was "inadequate".

DRAMA

Drama is not fully established as part of the school curriculum and, as it is not taught as a separate subject in K-9, specific data is more difficult to come by than for Art and Music. Only those who taught Drama as a subject were included. It was not possible to survey non-arts teachers who may have used Drama as part of their instruction, e.g., Language Arts. Thus, only a limited number of teachers could be selected to respond to this section of the questionnaire. This part of the Report may, in fact, understate the situation in Drama. Interpretation of the data thus requires considerable caution. The teacher questionnaire revealed that of those who were classified as Drama teachers, 95.2% considered themselves as generalists and 4.8% considered themselves as specialists. Only 0.6% were itinerant teachers.

A generalist was defined in the Survey as a teacher with less than one-third of total teaching time devoted to any of the arts areas while a specialist devoted one-third or more of total teaching time to the arts.

A. General Information

Most Drama in Grades K-8 was offered on a full-year basis; however, in Grades 9-12 semester sessions outnumbered full-year sessions to a small extent except in Grade 12.

The most common allocation of instruction time in Grades K-2 was 30 minutes per cycle followed by either 20, 40, or 60 minutes. Twenty minutes was most common in Grades 3-6 although 60 minutes had the same percentage in Grade 6. Thirty and 60 minutes ranked second in these grades. Compared with the K-6 level, a smaller proportion of students received Drama instruction in Grades 7-9; however, they received mainly 40-50 minutes per cycle. Senior high Drama students received mainly over 200 minutes of instruction or 150-200 minutes per cycle.

Teachers in K-6 Drama classes listed creative drama then puppetry, mime, improvisation, and production as their main teaching activities. Production was ranked higher in Grades 5 and 6 at the expense of mime. In junior high schools production was taught, most closely followed by creative drama, then to a lesser extent, improvisation, mime, and puppetry (not in Grade 9). Senior high teachers concentrated on improvisation and creative drama, closely followed by mime and production.

B. Personnel

In terms of education, very few Drama teachers had formal qualifications relating to teaching Drama. The most common were a bachelor's degree with a minor (3.3%) or a major (1.6%) in drama/theatre. A larger proportion of teachers, however, had training other than a degree: 20.5% had university courses in theatre/drama and 5.2% had training through workshops or in-services. Over half (59.7%) of the Drama teachers who responded did not have any of the qualifications or training as listed in the questionnaire.

When asked about the adequacy of the education they had received for teaching Drama, 4.1% said it was "very adequate", 32.8% felt it was "adequate", and 61.6% felt it was either "inadequate" or they had no formal training related to teaching Drama.

Most teachers felt professional development experiences were required to reinforce the education they had received. By far the best form would be 6-20 hours (several days) of workshops (51.0%), followed by an intensive refresher course (18.0%), a 3-5 hour (half-day) workshop (11.4%), and a year of full-time study away from the classroom (7.0%).

Item 9 asked teachers how many professional development opportunities they had participated in during the last two years. S.A.G. conferences were attended twice by 66.9% of the Drama teachers and once by 17.8% and 39.5% had one or two visits by performing artists. A further 15.0% had 3-6 such visits. Other teachers' classrooms or other schools were visited once or twice by 37.4% and 3-6 times by 17.7%, 31.6% attended one or two workshops presented by artists and 31.2% attended one or two performances while a further 24.7% attended 3-6 performances.

Meetings with other Drama teachers were regarded as "very useful" to their Drama programs by 27.1% and "fairly useful" by 35.3% of the teachers. S.A.G. conferences were similarly regarded by 21.9% and 45.4% respectively, as were workshops presented by other Drama teachers (21.7% and 32.0%), visits to other teachers' classrooms or other schools (27.5% and 35.1%), visits to performances (20.7% and 41.5%) and visits by performing artists (23.6% and 32.6%). Divisional meetings were "fairly useful" to 28.7%.

C. Program

One public and school performance per year was reported by 39.2% of the Drama teachers, 25.0% reported two, and 15.4% reported three or more per year.

On average, 52.2% of the teachers perceived the school and community as feeling public and school events given by the school were sufficient in number but 27.7% perceived that students felt there were too few. Overall, 31.3% of the teachers felt they did not know how these events were received.

Over half (55.6%) of the teachers did not spend any time supervising arts extra-curricular activities, 9.9% spent less than five hours while 24.9% spent 5-40 hours supervising.

In order to attain the objectives of teaching Drama (Table 9) over half of the respondents felt their background/training and teacher support aided them. Student interest was the most significant aid whereas administrative support and community support were somewhat neutral. Areas of concern are the proportions of teachers who felt their background/training, facilities and equipment, and in-school organization were obstacles to their teaching.

TABLE 9

Attaining Drama Objectives

	Major or Minor Aid	Neither Aid Nor Obstacle	Major or Minor Obstacle	No Response
a) Curriculum resources (including Manitoba Education guidelines, textbooks)	35.8	40.9	8.3	15.0
b) My background/training.	57.0	15.3	22.3	5.4
c) Facilities, equipment, supplies	33.9	34.3	34.4	-
d) Administrative support.	38.0	51.2	5.6	5.2
e) Student interest.	79.5	10.9	4.5	5.1
f) Teacher support	58.9	25.8	8.7	6.6
g) Community support	45.9	45.7	2.3	6.1
h) In-school organization (timetables, class size, etc.). . .	28.5	32.2	30.4	8.9

D. Facilities, Equipment and Supplies

Drama teachers had a variety of rooms in which to teach their subject: 50.0% had to contend with any space available which might also be used for other than Drama while 51.4% had a classroom, multi-purpose space or space designed for Drama teaching. (N.B. Some schools had more than one space for Drama.)

Teachers felt the nature of the Drama room was "very appropriate" (13.4%), "appropriate" (29.2%), "somewhat appropriate" (25.7%), and "inappropriate" (16.9%).

The quality of the Drama equipment and supplies in their schools was rated as "excellent" by 1.6% of the teachers, "good" by 16.5%, "fair" by 37.2%, and "poor" by 35.1%.

The teachers regarded funding for Drama as "adequate" (36.6%), "inadequate" (25.6%), "non-existent" (13.8%), and 20.9% did not know.

E. Attitudinal

Drama, in the eyes of 58.0% of the teachers, was "equally important" when compared with other subjects, "less important" for 32.8% but "more important" for 6.8%.

Evaluation was most commonly undertaken by the principals (35.3%) but for 47.9% of the Drama teachers no one evaluated their programs. Co-ordinators and/or outside resource persons and/or department heads evaluated 9.3% of the teachers.

Approximately one-third of the teachers were "dissatisfied" with the process of evaluation in their schools, 38.6% were "satisfied" and 19.0% indicated they did not know whether they were satisfied with the process or not.

Just over half (54.6%) felt the time allotted for Drama instruction was "adequate" while 36.1% felt it was "inadequate".

SPECIALISTS - GENERALISTS - ADMINISTRATORS

This fifth section of the Report attempts to make a comparison between the responses of specialists and generalists (distinguished from each other by virtue of their instruction time allotment) and the administrators. Some comparisons are made between specialists and generalists only, while others include administrators and all teachers. Several items report on only the administrators' responses. A number of items have not been included in this section as no valid purpose is served by making such comparisons or else insufficient data were available for satisfactory comparisons. Teachers in all four branches of the arts who responded to the questionnaire were subdivided into specialists (10.5%) and generalists (89.5%). The administrators who responded were mainly principals (96.0%), 2% had other supervisory roles, and 2% did not indicate their positions.

B. Personnel

Specialists appeared to have participated in professional development opportunities more than the generalists. Specialists attended more S.A.G. conferences (94%/81%) (specialists/generalists), met more with other arts teachers (84%/30%), attended more workshops presented either by other arts teachers (61%/37%) or by artists (43%/19%). Both groups visited other classrooms to roughly the same extent but specialists attended more expressive arts conferences (36%/8%) and visited more exhibits or performances (83%/51%).

Approximately twice the proportion of specialist teachers who attended these professional development sessions found them to be "very useful" or "fairly useful" compared with the generalists who attended.

C. Program

On average 58.2% of the specialists felt that the school and community believed the number of public and school events given by the school were sufficient in number while 46.4% of the generalists and 52.5% of the administrators felt the same way. Sixty-seven

percent of the administrators themselves thought the number was sufficient while 27.0% felt there were too few.

The mean proportion of administrators (37.7%) which was "very satisfied" or "satisfied" with the arts groups or individuals who performed for their students was greater than both the specialists (28.2%) and generalists (25.9%). Many in each group did not respond.

More generalists (68.6%) than specialists (13.2%) did not spend any time supervising arts extra-curricular activities. Five percent of the specialists, 11.2% of the generalists and 19.1% of the administrators spent less than five hours supervising while 40.1% of the specialists, 16.7% of the generalists and 40.0% of the administrators reported spending 5-40 hours supervising.

Areas which impede the attainment of objectives the most in the four subject areas, as perceived by all of the teachers, were teachers' background and training, school facilities, equipment and supplies, and especially in-school organization (timetables, class size, etc.). In Art, 25-48% of the teachers reported these areas as obstacles. Too few teachers of the other subjects responded to draw valid conclusions but from the 27-46% who did respond 22-33% of the respondents saw these areas as obstacles. Administrators regarded these situations as obstacles to a much lesser extent, especially in-school organization.

D. Facilities, Equipment, and Supplies

The rating given to the quality of equipment and supplies available in the schools varied between teachers and administrators (Table 10). Art teachers were nearly evenly divided between "excellent" - "good" and "fair" - "poor", whereas a larger proportion of administrators viewed the quality as "excellent" - "good". Teachers and administrators agreed that Dance and Drama equipment tended more often to be "fair" - "poor" rather than "excellent" - "good". While both teachers and administrators agreed that the opposite was the case for Music, more administrators than teachers felt that music equipment was of "excellent" or "good" quality.

TABLE 10

Quality of Equipment and Supplies

	Excellent-Good	Fair-Poor	Not Applicable	No Response
Teachers: Art	40.2 (45.5)*	47.4 (53.7)	0.7 (0.8)	11.7
Dance	13.0 (25.7)	18.4 (36.4)	19.2 (37.8)	49.4
Drama	8.0 (14.8)	30.0 (55.4)	16.2 (29.9)	45.8
Music	35.8 (54.3)	22.4 (34.0)	7.7 (11.7)	34.1
Administrators: Art	53.9 (60.2)	32.1 (35.9)	3.5 (3.9)	10.5
Dance	20.0 (25.0)	31.3 (39.1)	28.7 (35.9)	20.0
Drama	25.2 (28.1)	48.7 (54.4)	15.7 (17.5)	10.4
Music	69.6 (74.8)	19.1 (20.5)	4.3 (4.6)	7.0

When asked about the adequacy of funding for their arts programs (Table 11), the highest proportion of teacher respondents felt it was "adequate" but a significant proportion of teachers of Art and Music felt funding was "inadequate". High proportions in Dance and Drama felt funding was either "non-existent" and/or "inadequate". Administrators felt funding was "adequate" more so than "inadequate" for Drama and especially for Art and Music but less so or "non-existent" for Dance.

TABLE 11

Adequacy of Funding for Arts Programs

	Very Adequate	Adequate	Inadequate	Non-Existent	Don't Know or No Response
Teachers: Art	2.9 (3.9)*	43.0 (57.3)	26.1 (34.8)	2.9 (3.9)	25.1
Dance	0.6 (2.0)	12.8 (43.7)	5.3 (18.1)	10.6 (36.2)	70.7
Drama	0.7 (2.0)	13.0 (37.9)	10.0 (29.2)	10.6 (30.9)	65.7
Music	4.5 (9.5)	27.5 (58.3)	11.3 (23.9)	3.9 (8.3)	52.8
Administrators: Art	6.1 (7.0)	53.0 (61.0)	23.5 (27.0)	4.3 (4.9)	13.1
Dance	-	24.3 (36.8)	15.7 (23.8)	26.1 (39.5)	33.9
Drama	-	34.8 (45.0)	26.1 (33.7)	16.5 (21.3)	22.6
Music	13.9(14.9)	56.5 (60.8)	14.8 (15.9)	7.8 (8.4)	7.0

*Numbers in parentheses are percentages calculated from the percentage of teachers who responded. These numbers allow more accurate comparisons.

E. Attitudinal

In comparing the arts with other subjects (Table 12), a larger proportion of specialists than generalists rated their subjects as "equally important" and "more important" rather than "less important". More generalists than specialists rated their subjects as "less important" than others. Most administrators rated the arts as "equally important" (except Dance) although a significant proportion rated them as "less important" (except Music).

TABLE 12

Arts Compared with Other Subjects

	More Important	Equally Important	Less Important	No Response
Specialists: Art	4.1 (10.4)*	27.3 (69.1)	8.1 (20.5)	60.5
Dance	1.4 (7.8)	12.9 (72.1)	3.6 (20.1)	82.1
Drama	1.9 (7.9)	17.9 (75.0)	4.1 (17.2)	76.1
Music	9.6 (12.3)	56.2 (71.8)	12.5 (16.0)	21.7
Generalists: Art	1.3 (1.4)	58.7 (61.9)	34.8 (36.7)	5.2
Dance	0.5 (0.9)	23.0 (42.1)	31.1 (57.0)	45.4
Drama	1.9 (3.1)	32.7 (53.0)	27.1 (43.9)	38.3
Music	2.4 (3.7)	44.2 (68.1)	18.3 (28.2)	35.1
Administrators: Art	2.6 (2.9)	63.5 (70.2)	24.3 (26.9)	9.6
Dance	1.7 (2.1)	37.4 (46.8)	40.9 (51.1)	20.0
Drama	2.6 (2.9)	61.7 (69.6)	24.4 (27.5)	11.3
Music	4.3 (4.7)	77.4 (83.9)	10.5 (11.4)	7.8

*Numbers in parentheses are percentages calculated from the percentage of teachers who responded. These numbers allow more accurate comparisons.

The next item sought to ascertain what the respondents thought others felt about the importance of the arts (Table 13). A comparison between how the teachers thought administrators rated the arts and how the administrators actually rated them is of interest. The specialists felt the administrators were more likely to consider the arts as "equally important" (except for Dance) rather than "less important"; the generalists felt the administrators were more likely to consider the arts, except Music, as "less important" rather than "equally important". The administrators themselves felt other administrators rated Art and Music as "equally important" but Dance and Drama as "less important" and they perceived less support for the arts overall than was indicated in the previous item (Table 12).

TABLE 13

Teachers' and Administrators' Perceptions of Administrators' Opinions of the Arts

		More Important	Equally Important	Less Important	No Response
Specialists:	Art	0.2 (0.4)*	16.5 (50.0)	16.3 (49.4)	67.0
	Dance	-	4.1 (41.8)	5.7 (58.2)	90.2
	Drama	0.5 (3.2)	8.9 (57.8)	6.0 (39.0)	84.6
	Music	2.6 (4.0)	37.6 (57.1)	25.6 (38.9)	34.2
Generalists:	Art	0.3 (0.4)	35.5 (42.7)	47.3 (56.9)	16.9
	Dance	0.1 (0.2)	12.2 (27.0)	32.9 (72.8)	54.8
	Drama	0.8 (1.6)	17.4 (35.7)	30.6 (62.7)	51.2
	Music	2.2 (4.3)	28.7 (55.8)	20.5 (39.9)	48.6
Administrators:	Art	1.7 (1.9)	56.5 (63.8)	30.4 (34.3)	11.4
	Dance	0.9 (1.1)	22.6 (28.9)	54.8 (70.0)	21.7
	Drama	1.7 (2.0)	40.0 (46.4)	44.4 (51.6)	13.9
	Music	2.6 (2.9)	60.9 (68.7)	25.2 (28.4)	11.3

*Numbers in parentheses are percentages calculated from the percentage of teachers who responded. These numbers allow more accurate comparisons.

Satisfaction with the schools' arts programs varied. Administrators were "satisfied" (48.7%) with Art but a significant proportion were "somewhat dissatisfied" or "dissatisfied" (33.0%). Nearly half (39.3%) of those who responded (77.4%) were "satisfied" with Drama but 50.5% were not. Music was rated much better. Nearly a quarter (21.7%) of those who responded (84.4%) were "very satisfied", over half (56.6%) were "satisfied" and 19.7% were "not satisfied".

Evaluation of the arts programs (Table 14) was mainly undertaken by principals but in many instances no one evaluated, especially generalist Art, Dance and Drama and specialist Dance. On the other hand, specialist Music had the least proportion of non-evaluation. The administrators reported a generally smaller proportion of non-evaluation compared with the teachers.

TABLE 14

Evaluation of Arts Programs*

		Art	Dance	Drama	Music
Specialists:	a) Superintendent	4.8	1.4	1.7	13.4
	b) Principal	25.8	3.1	10.3	60.8
	c) Coordinator	5.0	1.0	1.0	20.8
	d) Outside Resource Person.	-	-	-	3.4
	e) Department Head	2.2	0.2	1.7	4.1
	f) No one	6.9	4.6	4.3	6.5
Generalists:	a) Superintendent	8.9	2.7	5.8	10.1
	b) Principal	41.4	15.2	18.3	31.8
	c) Coordinator	6.5	4.1	2.7	9.7
	d) Outside Resource Person.	0.8	0.7	0.4	2.8
	e) Department Head	1.7	0.9	0.9	1.4
	f) No one	42.4	21.7	25.6	14.8
Administrators:					
	a) Superintendent	13.9	5.2	11.3	16.5
	b) Principal	66.1	32.2	49.6	67.8
	c) Coordinator	7.0	4.3	5.2	21.7
	d) Outside Resource Person.	-	-	-	2.6
	e) Department Head	0.9	-	-	-
	f) No one	7.8	16.5	16.5	7.0

* N.B. Evaluation is sometimes undertaken by more than one person.
N.B. Read columns vertically for each subject.

More generalists than specialists in Art and Music tended to be "satisfied" rather than not satisfied with the evaluation of their programs (Table 15). This was very much the case for Dance but more Dance specialists were less satisfied than satisfied. The proportions "satisfied" and not satisfied were roughly equal for Drama teachers. Administrators were "satisfied" more so than not satisfied, especially with Music and, to a lesser extent, Art.

TABLE 15

Satisfaction with Evaluation of Arts Programs

		Satisfied	Somewhat Dissatisfied	Dissatisfied	Don't Know/ No Response
Specialists:	Art	15.1 (53.4)*	7.2 (25.4)	6.0 (21.2)	71.7
	Dance	1.7 (29.3)	1.9 (32.8)	2.2 (37.9)	94.2
	Drama	7.2 (54.5)	2.6 (19.7)	3.4 (25.8)	86.8
	Music	32.8 (52.1)	20.3 (32.3)	9.8 (15.6)	37.1
Generalists:	Art	39.8 (59.7)	15.7 (23.5)	11.2 (16.8)	33.3
	Dance	14.7 (58.1)	5.4 (21.3)	5.2 (20.6)	74.7
	Drama	15.6 (49.8)	9.3 (29.7)	6.4 (20.4)	68.7
	Music	25.1 (59.9)	11.5 (27.4)	5.3 (12.6)	58.1
Administrators:	Art	47.0 (65.8)	14.8 (20.7)	9.6 (13.4)	28.6
	Dance	26.1 (60.0)	9.6 (22.1)	7.8 (17.9)	56.5
	Drama	33.9 (61.0)	13.9 (25.0)	7.8 (14.0)	44.4
	Music	59.1 (80.0)	8.7 (11.8)	6.1 (8.3)	26.1

* Numbers in parentheses are percentages calculated from the percentage of teachers who responded. These numbers allow more accurate comparisons.

A majority of generalist teachers felt instruction time was "adequate" especially in Art and Music (Table 16). Specialists who taught Art and Music agreed but to a lesser extent. A majority of Dance and Drama specialists felt the time was "inadequate". Administrators indicated the allotted time was "adequate" for all four subjects at a generally higher ratio than did the teachers. Those who responded did admit, however, that for nearly 40% of the Dance and Drama courses and approximately a fifth of the Art and Music courses, instruction time was "inadequate".

TABLE 16

Adequacy of Allotted Instructional Time for the Arts

		Adequate	Inadequate	No Response
Specialists:	Art	20.6 (65.2)*	11.0 (34.8)	68.4
	Dance	1.7 (20.2)	6.7 (79.8)	91.6
	Drama	5.0 (33.8)	9.8 (66.2)	85.2
	Music	41.6 (61.0)	26.6 (39.0)	31.8
Generalists:	Art	76.2 (84.8)	13.6 (15.1)	10.2
	Dance	21.9 (56.3)	17.0 (43.7)	61.1
	Drama	24.9 (55.2)	20.2 (44.8)	54.9
	Music	43.2 (78.4)	11.9 (21.6)	44.9
Administrators:				
	Art	66.1 (80.0)	16.5 (20.0)	17.4
	Dance	33.0 (61.2)	20.9 (38.8)	46.1
	Drama	38.3 (61.2)	24.3 (38.8)	37.4
	Music	66.1 (81.7)	14.8 (18.3)	19.1

*Numbers in parentheses are percentages calculated from the percentage of teachers who responded. These numbers allow more accurate comparisons.

CONCLUSIONS AND RECOMMENDATIONS

ART - Conclusions

The pages in parentheses indicate the relevant data.

A. General Information

1. A majority of teachers indicated that most schools did not follow Departmental guidelines in K-7 in terms of class time allotments for Art. (Page 60)
2. Where Art was taught as an optional course in Grades 8-12, the time allotments were adequate. (Page 60)
3. The greatest proportion of teachers in K-6 taught drawing and painting but there was greater diversity in what was taught in Grades 7-12. (Page 60)
4. Very little art appreciation was taught in lower grades. It was only in the upper grades where Art is an option that art appreciation assumed a substantial part of the program. (Page 60)

B. Personnel

1. Just over half of the teachers of Art had Art-related qualifications or training but about 60% of the teachers felt their training or background was inadequate or they had no such training. (Page 61)

B. Personnel (Cont'd.)

2. The teachers of Art who responded were mainly generalists (95.4%). (Page 60)
3. Most teachers favoured further professional development, especially for periods of more than half a day. (Page 61)
4. Teachers showed a strong preference for professional development activities conducted by other teachers and S.A.G. conferences. (Page 61)

C. Program

1. Approximately 25% of the teachers found that background/training; facilities, equipment and supplies; and in-school organization were hindrances to their teaching of Art. (Page 61 & Table 6, page 62)
2. Teachers did not find community support as an obstacle to teaching Art. (Page 62)

D. Facilities, Equipment and Supplies

1. Over half of the teachers did not have access to a specific Art facility. (Page 62)
2. Half of the teachers who responded felt that the Art facilities were not appropriate. (Page 62)
3. Teachers viewed the quality of equipment and supplies as "fair" to "good". (Page 62)

E. Attitudinal

1. Nearly two-thirds of the teachers felt that Art was as important as other subjects. (Page 62)
2. Nearly half of the Art programs in Manitoba were not evaluated and half were evaluated by principals. Very few teachers indicated that they were evaluated by an Art specialist. (Page 62)
3. Eighty percent of the teachers felt the allotted time was "adequate" despite the fact that in K-7 class time was often less than Departmental guidelines. (Pages 63 & 60)

Art recommendations are combined with Music and are to be found after the Music conclusions.

MUSIC - Conclusions

The pages in parentheses indicate the relevant data.

A. General Information

1. A significant proportion of teachers indicated that their schools did not follow Departmental guidelines in K-6 in terms of class time allotments for Music. (Page 63)

A. General Information (Cont'd.)

2. The greatest proportion of teachers in K-6 taught choral/vocal and music listening whereas instrumental (band) dominated in Grades 8-12. (Page 63)

3. Instrumental programs (band, guitar, recorder, strings) had greater precedence in junior and senior high schools. (Page 63)

B. Personnel

1. Although a large proportion of teachers of Music had some formal training in Music, 44.8% of the teachers felt their training or background was inadequate or they had no formal Music training. (Pages 63 and 64)

2. Most teachers favoured further professional development, especially for periods of more than half a day. (Page 64)

3. Teachers showed a strong preference for professional development activities conducted by other teachers and S.A.G. conferences. (Page 64)

C. Program

1. Approximately 60% of the teachers presented two or more performances per year. (Page 64)

2. Nearly half of the teachers did not spend any time in extra-curricular Music activities. (Page 64)

3. Approximately 20-25% of the teachers found that their background/training; facilities, equipment and supplies; and in-school organization (timetable, class size, etc.) were hindrances to their teaching of Music. (Page 64 and Table 7, Page 65)

D. Facilities, Equipment and Supplies

1. Two-thirds of the teachers had a designated space for Music and 50% felt that the nature of the music room was appropriate. (Page 65)

E. Attitudinal

1. Two-thirds of the teachers felt that Music was as important as other subjects. (Page 65)

2. Approximately 25% of Music programs in Manitoba were not evaluated. Principals evaluated 60% of the programs along with or instead of Music co-ordinators (20%). (Page 65)

ART AND MUSIC - Recommendations

(These recommendations apply to both Art and Music unless specified otherwise.)

- Schools should adhere to the guidelines for time allotments.
- Students should be educated in the value of Art as a subject.
- School divisions should promote the various streams of music making, e.g., choral, strings, etc. in junior and senior high schools.
- More art exhibitions should be encouraged in the schools.
- Performance is an integral part of the Music program; therefore, there should be more performances in the schools where these are not already undertaken.
- Where it is not done, school divisions should improve or supply more adequate designated Art/Music rooms together with the necessary materials.
- Evaluation of programs should take place.
- Present evaluation procedures should be reviewed in terms of current curricular objectives.
- Effective evaluation procedures should be developed by school divisions.

DANCE AND DRAMA - Conclusions

N.B. The data for Dance and Drama are very limited. Teachers of other subjects who include Dance and Drama as part of their programs are not included. Thus the conclusions here are general in nature.

1. Based upon the data, there was much less activity in Dance and Drama than in Art and Music in the schools because Dance and Drama do not have actual separate curricula.
2. A very high proportion (96.8% and 95.2%) of the Dance and Drama teachers who responded were generalists. (Pages 66 and 69)
3. Other subject areas' curricula, e.g., Physical Education and Language Arts, do incorporate elements of Dance and Drama respectively thus more Dance and Drama occur than is reported here.
4. The inadequacy of training in Dance and Drama was greater than in Music but not in Art. (Pages 66-67 and 70; 61 and 63-64)
5. Based on the limited data, Dance and Drama seemed to have similar problems to Art and Music, e.g., personnel, space, timetables, evaluation, etc.
6. According to the data, the emphasis on Dance was mainly in the elementary schools. (Page 66)

DANCE AND DRAMA - Recommendations

- The potential for integrating Music and Physical Education should be explored more fully to enhance Dance in the schools.
- Recent revisions in the Language Arts curriculum which put emphasis on Drama as a method as well as an art form should be implemented to address the lack of current Drama programming where this is the situation.

SPECIALISTS - GENERALISTS - ADMINISTRATORS - Conclusions

B. Personnel

1. Specialists were more interested in professional development and tended to find this more useful than generalists. (Page 72)

C. Program and D. Facilities, Equipment and Supplies

1. In general, administrators tended to perceive aspects of the arts programs more positively than the teachers. (Pages 72 to 75)
2. Specialists and administrators were more involved in supervising arts extra-curricular activities than were generalists. (Page 73)
3. Administrators were less pessimistic about inadequacies, obstacles to attaining objectives, funding, etc. Teachers were more critical of the inadequacies which hindered their work, e.g., facilities, background/training and in-school organization. (Pages 73 to 75 and Tables 10 and 11)

E. Attitudinal

1. Specialists and administrators viewed the arts subjects as being "equally important" more so than generalists. (Page 75 and Table 12)
2. Specialists were in more agreement about the four arts subjects, whereas generalists felt Music and Art were equally important to a greater extent than Dance and Drama. (Page 75 and Table 12)
3. Specialists, generalists and administrators perceived administrators as feeling the arts were "equally important" to a lesser extent (Table 13) than the administrators actually felt (Table 12). (Pages 75 and 76)
4. Between one-third and a half of the administrators were not satisfied with Art, Dance, and Drama. (Page 76)
5. The principal was perceived as the prime evaluator. (Page 76, Table 14, Page 77)
6. A significant number of teachers were not evaluated. (Pages 76 and 77 and Table 14)

E. Attitudinal (Cont'd.)

7. Teachers were more dissatisfied with the evaluation process than were administrators. (Page 78 and Table 15)

8. Administrators generally felt instruction time was "adequate" but Dance and Drama specialists disagreed considerably. (Pages 78 and 79 and Table 16)

SPECIALISTS - GENERALISTS - ADMINISTRATORS - Recommendations

- Generalists need more workshops in order to bring them closer to the level of training of the specialists.
- Generalists should be encouraged to attend more professional development programs.
- An incentive program should be established to encourage generalists to improve their training.
- More public and school events should be put on in Art, Music, Dance, and Drama in order to promote the arts and gain greater support for the programs.
- Administrators and school divisions should attempt to relieve the obstacles which hinder some teachers from attaining their teaching objectives.
- Equal emphasis should be placed on all the arts subjects by teachers and administrators whether the programs are taught independently or within other subjects such as Language Arts, Physical Education, etc.
- Principals, as the main evaluators, should be aware of the content and methodology of the arts curricula.
- Arts programs should be evaluated on a regular basis by the principal or, where possible, by specialists.

OVERALL CONCLUSIONS

1. The arts were viewed by most educators as being as equally important as other subjects.
2. In practice, the arts were not treated equally, e.g., time, facilities.
3. Dance and Drama were taught less frequently than Art and Music.
4. Administrators perceived the arts to be in a better state than did teachers.
5. The views of specialists and administrators were often more similar than the views of generalists and administrators.
6. The majority of arts teachers were generalists rather than specialists.
7. Many teachers felt they were inadequately prepared to teach the arts.
8. Teachers, especially the generalists, wanted more training in their arts fields through workshops and university courses.

OVERALL RECOMMENDATIONS

1. Teacher preparation must pay more attention to the arts and should include a mandatory arts component.
2. There should be incentives for teachers to improve their qualifications and skills in the arts.
3. Rural-based courses for improvement purposes should be promoted.
4. In view of the large number of generalist art teachers, in-service training and re-training programs need to be instituted which focus on the basic skills and knowledge in the respective arts subjects and on the requisite instructional methodology. This implies the need for in-depth programs which run for several days' duration.
5. The time assigned to the various arts needs to be reviewed with particular attention given to the lack of programming in Dance and Drama.